

# **Jazz Piano Voicing Skills**

**A Method For  
Individual Or Class Study**

**By Dan Haerle**



# Table of Contents

Block Chords . . . . .	1
Shell Voicings . . . . .	5
Diatonic 7th Chords . . . . .	13
Cycle Progressions . . . . .	21
II-V-I's in Major and Minor . . . . .	33
I-IV Cycle Progression . . . . .	47
Modal Fourthy Voicings . . . . .	51
"So What" Voicings . . . . .	55
Modal "So What" Voicings . . . . .	59
Fourthy II-V-I's . . . . .	63
Tri-Tone Sub II-V-I's . . . . .	67
Polychordal II-V-I's . . . . .	71
Cycling Altered Dominants . . . . .	79
Polychordal Blues Voicings . . . . .	83
Fourthy Blues Voicings . . . . .	97
Major 7th Blues Voicings . . . . .	111
Minor Blues Voicings . . . . .	121
Dominant 7th Polychords . . . . .	135
Dominant Polychord Groups . . . . .	141
Diminished Substitutions . . . . .	145
Semester outlines and grading scales . . . . .	152

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# Introduction

This text is designed for either jazz piano classes or individual study. The purpose of the book is to help a pianist gain useful skills. These skills are necessary for success as a writer or player. Therefore, the goal is to achieve control of each skill at a minimum tempo. A judgment should not be made about the quality of the performance of any skill. Rather, each skill should be viewed as either perfect (learned) or imperfect (not fully learned). Playing wrong notes and/or hesitating during execution indicates insecurity and, accordingly, an unlearned skill.

I have used this method with a high degree of success for many years. The student's self-motivation is an important factor in this success. In a field such as musical performance, the ultimate goal is the ability to perform at consistent high levels. An artist is not awarded letter grades of B+ or A- for a performance; it is simply expected that the performance will be accurate and musical. Therefore, in private study or practice, the student must become his own teacher. This method gives him clear, tangible evidence of his progress. Passing each skill proves that his ability is increasing. In a typical class situation, the student can determine his own grade by the number of skills passed rather than by a subjective evaluation by the teacher.

Placing responsibility for progress on the individual is a course of action that must occur at some point in every teacher's efforts. This book initiates that approach and offers the student a healthy environment for learning, one in which he can challenge himself and know he is succeeding.

Dan Haerle

## Practice Tips

1. Voicings in this book are notated in the staff to make them easy to read. However, many voicings will sound better if played an octave lower than notated to be in a fuller register of the piano.
2. Try to see relationships in voicings and progressions.(intervals, voice-leading, etc.).
3. Play some things out of tempo to give yourself a chance to familiarize yourself with the problem.
4. Work at slow tempos first, using a metronome while you play.
5. Do a practice run, at tempo, of a particular skill to see your current stage of progress. Set more advanced tempo goals if you wish; speed generally is one indicator of security. Be sure to play the skills without mistake or hesitation!
6. Practice the various skills through all keys using other types of progressions such as half steps, whole steps, and major or minor 3rd's. Also, drill them around the cycle as they would be tested.
7. For variety, use different styles to make things more musical and fun to play. For example, play each voicing with a repetitive swing or bossa nova rhythmic pattern.
8. When working with progressions that connect smoothly, try not to look at your hands any more than you absolutely have to. In fact, concentrate on the feeling of various voicing shapes and try to let yourself play them without looking rather than making yourself play them!
9. Be sure to wean yourself off of the printed page as soon as possible.
10. As you progress, you may want to start doing some sight-reading of simple chord progressions, using the voicings studied.

## Block Chords

The goal of this section is familiarity with chord structures. As preparation for learning voicings, one needs to solidify the spelling of the chords first. Consider some of the following possibilities:

- 1) Play the block chords as written (with the root in the left hand) or play them as block chords in both hands.
- 2) Arpeggiate the chords up or down in quarter notes or up and down in eighth notes. Keep the same harmonic rhythm of four beats to each chord.
- 3) Play four inversions of each chord on the root, 3rd, 5th and 7th. Double the harmonic rhythm and play the inversions in eighth notes.

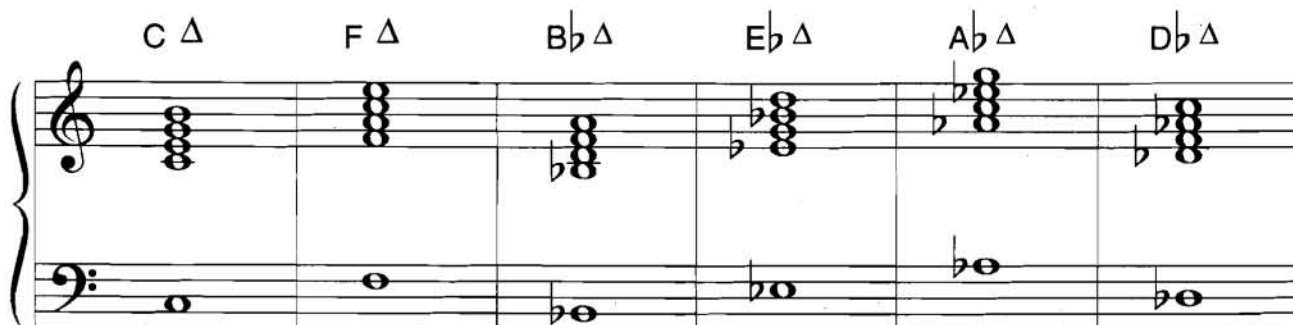


Block Chords

♩ = 120

Skill 1: Major 7ths

C Δ      F Δ      B $\flat$  Δ      E $\flat$  Δ      A $\flat$  Δ      D $\flat$  Δ



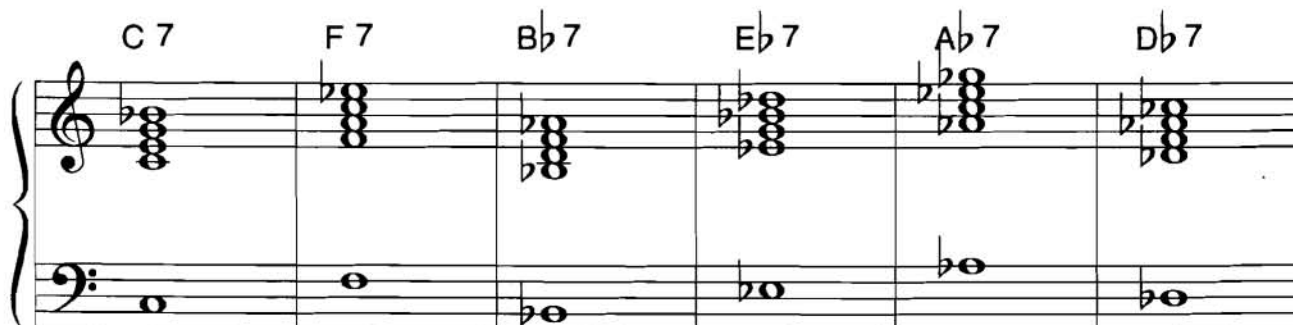
F $\sharp$  Δ      B Δ      E Δ      A Δ      D Δ      G Δ



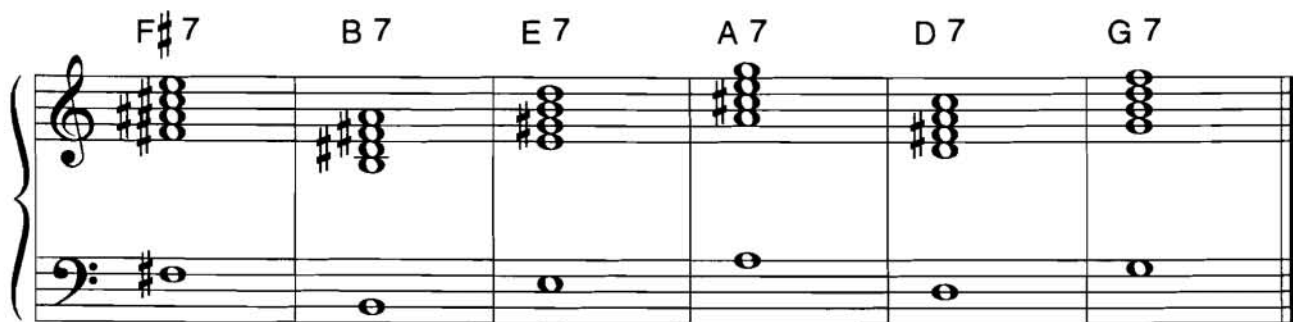
♩ = 120

Skill 2: Dominant 7ths

C 7      F 7      B $\flat$  7      E $\flat$  7      A $\flat$  7      D $\flat$  7



F $\sharp$  7      B 7      E 7      A 7      D 7      G 7

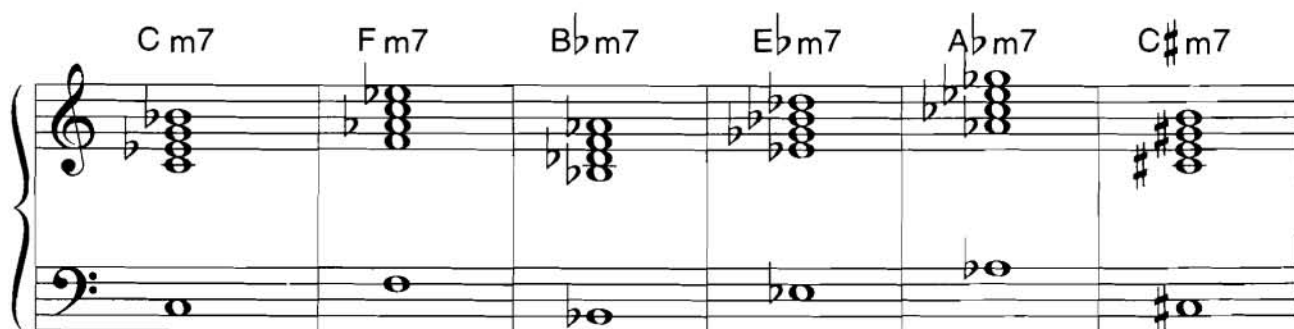


Block Chords

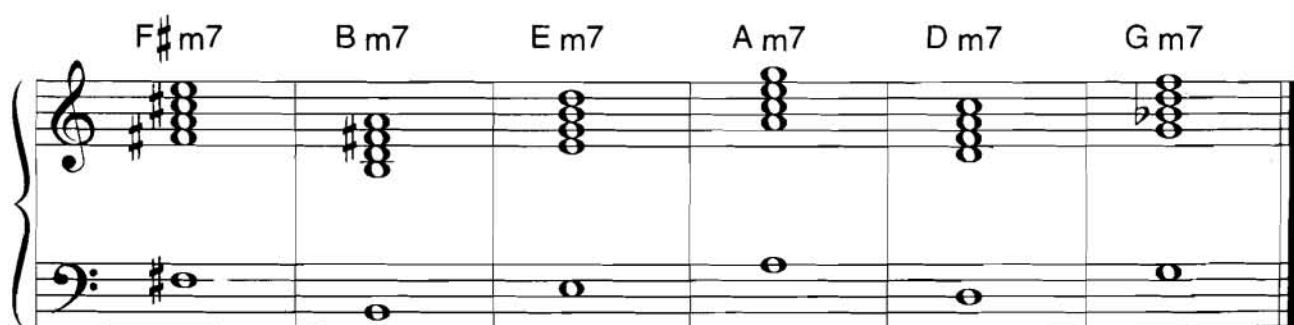
♩ = 120

Skill 3: Minor 7ths

C m7      F m7      B $\flat$  m7      E $\flat$  m7      A $\flat$  m7      C $\sharp$  m7



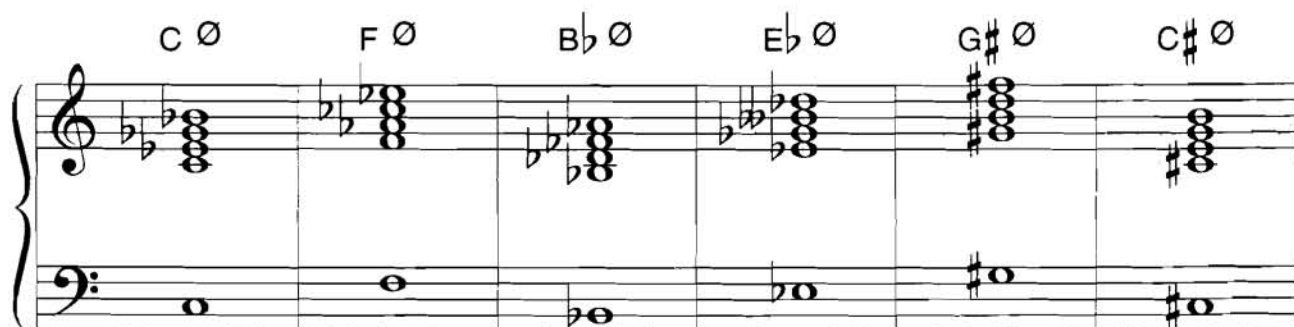
F $\sharp$  m7      B m7      E m7      A m7      D m7      G m7



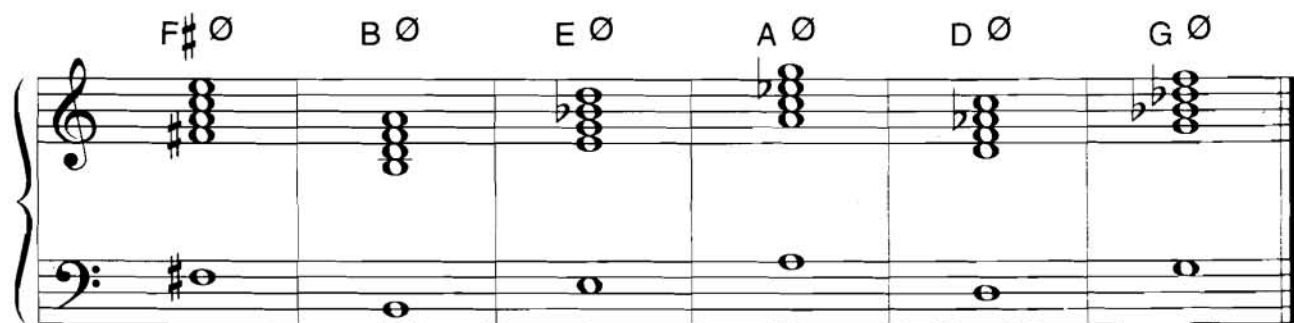
♩ = 120

Skill 4: Half-Diminished

C  $\emptyset$       F  $\emptyset$       B $\flat$   $\emptyset$       E $\flat$   $\emptyset$       G $\sharp$   $\emptyset$       C $\sharp$   $\emptyset$



F $\sharp$   $\emptyset$       B  $\emptyset$       E  $\emptyset$       A  $\emptyset$       D  $\emptyset$       G  $\emptyset$



Block Chords

♩ = 120

Skill 5: Diminished 7ths

C 07      F 07      A<sup>♯</sup> 07      D<sup>♯</sup> 07      G<sup>♯</sup> 07      C<sup>♯</sup> 07

Musical notation for Skill 5, Diminished 7ths. The first system shows six measures of piano accompaniment. Each measure contains a diminished 7th chord in the right hand and a single note in the left hand. The chords are C 07, F 07, A<sup>♯</sup> 07, D<sup>♯</sup> 07, G<sup>♯</sup> 07, and C<sup>♯</sup> 07. The tempo is marked as 120 beats per minute.

F<sup>♯</sup> 07      B 07      E 07      A 07      D 07      G 07

Musical notation for Skill 5, Diminished 7ths. The second system shows six measures of piano accompaniment. Each measure contains a diminished 7th chord in the right hand and a single note in the left hand. The chords are F<sup>♯</sup> 07, B 07, E 07, A 07, D 07, and G 07. The tempo is marked as 120 beats per minute.

♩ = 120

Skill 6: Dominant 7ths sus4

C sus7      F sus7      B<sup>♭</sup> sus7      E<sup>♭</sup> sus7      A<sup>♭</sup> sus7      D<sup>♭</sup> sus7

Musical notation for Skill 6, Dominant 7ths sus4. The first system shows six measures of piano accompaniment. Each measure contains a dominant 7th sus4 chord in the right hand and a single note in the left hand. The chords are C sus7, F sus7, B<sup>♭</sup> sus7, E<sup>♭</sup> sus7, A<sup>♭</sup> sus7, and D<sup>♭</sup> sus7. The tempo is marked as 120 beats per minute.

F<sup>♯</sup> sus7      B sus7      E sus7      A sus7      D sus7      G sus7

Musical notation for Skill 6, Dominant 7ths sus4. The second system shows six measures of piano accompaniment. Each measure contains a dominant 7th sus4 chord in the right hand and a single note in the left hand. The chords are F<sup>♯</sup> sus7, B sus7, E sus7, A sus7, D sus7, and G sus7. The tempo is marked as 120 beats per minute.

# Shell Voicings

The goal of this section is familiarity with voicing types. As one begins to learn common voicing shells, it is good to take advantage of the nature of rote learning. That is, though it is important to learn what notes are in a voicing, it is also important to learn what a voicing “feels” like. The hand assumes a certain spacing of the fingers or shape when playing any voicing. The feeling of this shape doesn't change significantly when one or more fingers are on a black note instead of a white note, for instance. Therefore, try the following suggestions with your eyes closed concentrating on the feeling of the hand.

- 1) Play the voicings as written (with the root in the left hand) or play them in both hands without the root. They will eventually be used in both hands for different reasons so it's good to prepare the feeling in both.
- 2) Practice moving the voicings up and down chromatically with eyes closed and concentrating on the feeling.
- 3) With confidence, gradually try moving up and down in slightly larger intervals (i. e. whole steps and minor thirds) still keeping your eyes closed.
- 4) Try playing a voicing with your eyes closed, lift your hand a few inches from the keys and see if you can put your hand down on the same voicing again without error. As you think less about making yourself play the voicing and begin to relax with the feeling of it, you may be surprised at how high you can lift your hand and still play the voicing correctly.

Voicings

♩ = 120

### Skill 7: 3-6-9 Major

Two systems of piano voicings for major triads with a 6th and 9th. The first system includes C<sup>6</sup><sub>9</sub>, F<sup>6</sup><sub>9</sub>, B<sup>6</sup><sub>9</sub>, E<sup>6</sup><sub>9</sub>, A<sup>6</sup><sub>9</sub>, and D<sup>6</sup><sub>9</sub>. The second system includes F<sup>6</sup><sub>9</sub>, B<sup>6</sup><sub>9</sub>, E<sup>6</sup><sub>9</sub>, A<sup>6</sup><sub>9</sub>, D<sup>6</sup><sub>9</sub>, and G<sup>6</sup><sub>9</sub>. Each measure shows a grand staff with a treble and bass clef, with the 6th and 9th notes in the treble and the root in the bass.

♩ = 120

### Skill 8: 3-6-9 Minor

Two systems of piano voicings for minor triads with a 6th and 9th. The first system includes C<sup>6</sup><sub>m9</sub>, F<sup>6</sup><sub>m9</sub>, B<sup>6</sup><sub>m9</sub>, E<sup>6</sup><sub>m9</sub>, A<sup>6</sup><sub>m9</sub>, and C<sup>6</sup><sub>#m9</sub>. The second system includes F<sup>6</sup><sub>#m9</sub>, B<sup>6</sup><sub>m9</sub>, E<sup>6</sup><sub>m9</sub>, A<sup>6</sup><sub>m9</sub>, D<sup>6</sup><sub>m9</sub>, and G<sup>6</sup><sub>m9</sub>. Each measure shows a grand staff with a treble and bass clef, with the 6th and 9th notes in the treble and the root in the bass.



Voicings

♩ = 120

### Skill 9: 3-7-9 Major

C Δ9      F Δ9      B $\flat$  Δ9      E $\flat$  Δ9      A $\flat$  Δ9      D $\flat$  Δ9

Handwritten musical notation for Skill 9: 3-7-9 Major, measures 1-6. The notation is in treble and bass clefs. The chords are C Δ9, F Δ9, B $\flat$  Δ9, E $\flat$  Δ9, A $\flat$  Δ9, and D $\flat$  Δ9. The bass line consists of single notes: C, F, B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ . The treble line consists of triads: C-E-G, F-A-C, B $\flat$ -D-F, E $\flat$ -G-B $\flat$ , A $\flat$ -C-E $\flat$ , and D $\flat$ -F-A $\flat$ .

F $\sharp$  Δ9      B Δ9      E Δ9      A Δ9      D Δ9      G Δ9

Handwritten musical notation for Skill 9: 3-7-9 Major, measures 7-12. The notation is in treble and bass clefs. The chords are F $\sharp$  Δ9, B Δ9, E Δ9, A Δ9, D Δ9, and G Δ9. The bass line consists of single notes: F $\sharp$ , B, E, A, D, and G. The treble line consists of triads: F $\sharp$ -A-C $\sharp$ , B-D-F $\sharp$ , E-G-B, A-C-E, D-F-A, and G-B-D.

♩ = 120

### Skill 10: 3-7-9 Dominant

C 9      F 9      B $\flat$  9      E $\flat$  9      A $\flat$  9      D $\flat$  9

Handwritten musical notation for Skill 10: 3-7-9 Dominant, measures 1-6. The notation is in treble and bass clefs. The chords are C 9, F 9, B $\flat$  9, E $\flat$  9, A $\flat$  9, and D $\flat$  9. The bass line consists of single notes: C, F, B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ . The treble line consists of triads: C-E-G, F-A-C, B $\flat$ -D-F, E $\flat$ -G-B $\flat$ , A $\flat$ -C-E $\flat$ , and D $\flat$ -F-A $\flat$ .

F $\sharp$  9      B 9      E 9      A 9      D 9      G 9

Handwritten musical notation for Skill 10: 3-7-9 Dominant, measures 7-12. The notation is in treble and bass clefs. The chords are F $\sharp$  9, B 9, E 9, A 9, D 9, and G 9. The bass line consists of single notes: F $\sharp$ , B, E, A, D, and G. The treble line consists of triads: F $\sharp$ -A-C $\sharp$ , B-D-F $\sharp$ , E-G-B, A-C-E, D-F-A, and G-B-D.

Voicings

♩ = 120

### Skill 11: 3-7-9 Minor

C m9    F m9    B $\flat$  m9    E $\flat$  m9    A $\flat$  m9    C $\sharp$  m9

F $\sharp$  m9    B m9    E m9    A m9    D m9    G m9

♩ = 120

### Skill 12: 7-3-5 Major

C Δ    F Δ    B $\flat$  Δ    E $\flat$  Δ    A $\flat$  Δ    D $\flat$  Δ

F $\sharp$  Δ    B Δ    E Δ    A Δ    D Δ    G Δ

Voicings

♩ = 120

### Skill 13: 7-3-5 Dominant

C7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ 7

This block shows the first six measures of Skill 13. Each measure contains a dominant 7th chord voicing in the right hand and a single bass note in the left hand. The chords are C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, and D $\flat$ 7. The bass notes are the root of each chord: C, F, B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ .

F $\sharp$ 7 B7 E7 A7 D7 G7

This block shows the next six measures of Skill 13. The chords are F $\sharp$ 7, B7, E7, A7, D7, and G7. The bass notes are the root of each chord: F $\sharp$ , B, E, A, D, and G.

♩ = 120

### Skill 14: 7-3-5 Minor

Cm7 Fm7 B $\flat$ m7 E $\flat$ m7 A $\flat$ m7 C $\sharp$ m7

This block shows the first six measures of Skill 14. Each measure contains a minor 7th chord voicing in the right hand and a single bass note in the left hand. The chords are Cm7, Fm7, B $\flat$ m7, E $\flat$ m7, A $\flat$ m7, and C $\sharp$ m7. The bass notes are the root of each chord: C, F, B $\flat$ , E $\flat$ , A $\flat$ , and C $\sharp$ .

F $\sharp$ m7 Bm7 Em7 Am7 Dm7 Gm7

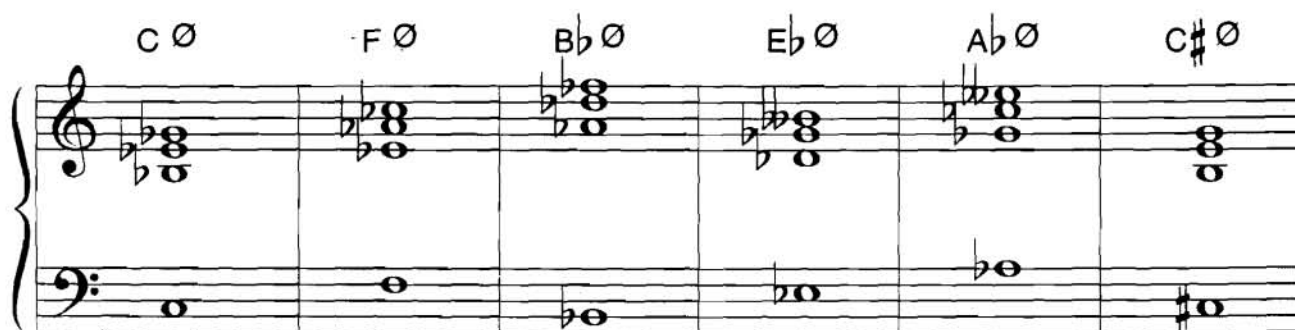
This block shows the next six measures of Skill 14. The chords are F $\sharp$ m7, Bm7, Em7, Am7, Dm7, and Gm7. The bass notes are the root of each chord: F $\sharp$ , B, E, A, D, and G.

Voicings

♩ = 120

### Skill 15: 7-3-5 Half-Diminished

C<sup>7</sup> F<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> C<sup>7</sup>



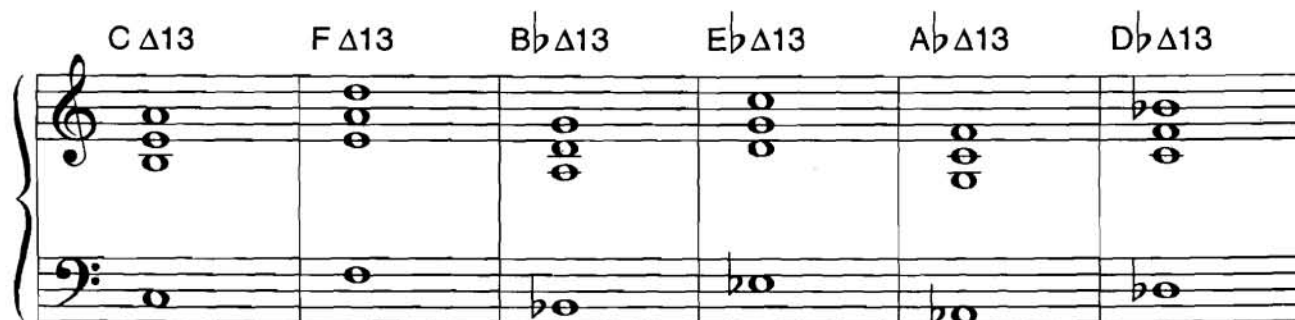
F<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>



♩ = 120

### Skill 16: 7-3-6 Major

C<sup>Δ13</sup> F<sup>Δ13</sup> B<sup>Δ13</sup> E<sup>Δ13</sup> A<sup>Δ13</sup> D<sup>Δ13</sup>



F<sup>Δ13</sup> B<sup>Δ13</sup> E<sup>Δ13</sup> A<sup>Δ13</sup> D<sup>Δ13</sup> G<sup>Δ13</sup>



Voicings

♩ = 120

### Skill 17: 7-3-6 Dominant

C13      F13      B♭13      E♭13      A♭13      D♭13

F♯13      B13      E13      A13      D13      G13

♩ = 120

### Skill 18: 7-3-6 Minor

C m13      F m13      B♭ m13      E♭ m13      A♭ m13      C♯ m13

F♯ m13      B m13      E m13      A m13      D m13      G m13



Voicings

♩ = 120

**Skill 19: 4-7-9 Dominant sus 4**

B $\flat$ /C      E $\flat$ /F      A $\flat$ /B $\flat$       D $\flat$ /E $\flat$       G $\flat$ /A $\flat$       B/C $\sharp$

E/F $\sharp$       A/B      D/E      G/A      C/D      F/G

♩ = 120

**Skill 20: 7-9-4-6 Dominant sus 4**

B $\flat$   $\Delta$ /C      E $\flat$   $\Delta$ /F      A $\flat$   $\Delta$ /B $\flat$       D $\flat$   $\Delta$ /E $\flat$       G $\flat$   $\Delta$ /A $\flat$       B  $\Delta$ /C $\sharp$

E  $\Delta$ /F $\sharp$       A  $\Delta$ /B      D  $\Delta$ /E      G  $\Delta$ /A      C  $\Delta$ /D      F  $\Delta$ /G

## Diatonic 7th Chords

The goal of this section is familiarity with the diatonic seventh chords of all major keys. Many pieces are comprised of chords which are the various diatonic chords of the key. Most often, these are the II, V and I chords but frequently the III, IV and VI chords appear. Occasionally, the VII chord appears as a substitute for V. Therefore, as you play these skills, keep in mind the following:

- 1) Try to visualize the key signature on the keyboard just as if the non-scale tone keys had been removed from the piano. With practice, you can begin to see a particular scale as though only those seven keys were present in each octave.
- 2) Think about the quality of each chord and its functional position in the scale. For example, if you know that the III chord of any key is a minor 7th, the recognition of that sound (or a mistake) will confirm whether the right voicing has been played or not.
- 3) These skills provide an excellent opportunity to use one thing to reinforce or help another. Your security with a key signature helps you play the diatonic 7th chords; your security with the functions in a key (and their related types of chords) helps you to learn the key signature.

Diatonic 7th Chords

♩ = 120

**Skill 21: C Major**

C Δ   D m7   E m7   F Δ   G7   A m7   B Ø   C Δ

B Ø   A m7   G7   F Δ   E m7   D m7   C Δ

♩ = 120

**Skill 22: F Major**

F Δ   G m7   A m7   B $\flat$  Δ   C7   D m7   E Ø   F Δ

E Ø   D m7   C7   B $\flat$  Δ   A m7   G m7   F Δ

Diatonic 7th Chords

♩ = 120

**Skill 23: Bb Major**

B $\flat$ Δ C m7 D m7 E $\flat$ Δ F7 G m7 AΔ B $\flat$ Δ

AΔ G m7 F7 E $\flat$ Δ D m7 C m7 B $\flat$ Δ

♩ = 120

**Skill 24: Eb Major**

E $\flat$ Δ F m7 G m7 A $\flat$ Δ B $\flat$ 7 C m7 DΔ E $\flat$ Δ

DΔ C m7 B $\flat$ 7 A $\flat$ Δ G m7 F m7 E $\flat$ Δ

Diatonic 7th Chords

♩ = 120

**Skill 25: Ab Major**

AbΔ Bbm7 Cm7 DbmΔ Eb7 Fm7 GØ AbΔ

GØ Fm7 Eb7 DbmΔ Cm7 Bbm7 AbΔ

♩ = 120

**Skill 26: Db Major**

DbΔ Ebm7 Fm7 GbmΔ Ab7 Bbm7 CØ DbΔ

CØ Bbm7 Ab7 GbmΔ Fm7 Ebm7 DbΔ



♩ = 120

### Skill 27: F# Major

F#Δ G#m7 A#m7 BΔ C#7 D#m7 E#Ø F#Δ

E#Ø D#m7 C#7 BΔ A#m7 G#m7 F#Δ

♩ = 120

### Skill 28: B Major

BΔ C#m7 D#m7 EΔ F#7 G#m7 A#Ø BΔ

A#Ø G#m7 F#7 EΔ D#m7 C#m7 BΔ

♩ = 120

### Skill 29: E Major

E Δ F#m7 G#m7 A Δ B7 C#m7 D#Ø E Δ

D#Ø C#m7 B7 A Δ G#m7 F#m7 E Δ

♩ = 120

### Skill 30: A Major

A Δ Bm7 C#m7 D Δ E7 F#m7 G#Ø A Δ

G#Ø F#m7 E7 D Δ C#m7 Bm7 A Δ

♩ = 120

### Skill 31: D Major

Chord progression for Skill 31: D Major:

Chords: D Δ, E m7, F# m7, G Δ, A7, B m7, C# Ø, D Δ

♩ = 120

### Skill 32: G Major

Chord progression for Skill 32: G Major:

Chords: G Δ, A m7, B m7, C Δ, D7, E m7, F# Ø, G Δ



# Cycle Progressions

The goal of this section is to begin connecting different inversions of voicings in an idiomatic way in typical progressions. Common progressions represented are I-IV in major or minor, dominant 7th cycles, II-V in major and V-I in major and minor. As you play these skills, observe the following:

- 1) In Skill 37 (a and b), by lowering the 5th of a minor 7th and carrying that tone into the next dominant 7th as a flat 9, it becomes a series of II-V's in minor keys. In Skill 37 (c and d), you can add a 5th to the minor 7ths and follow the same procedure as in a and b. Experiment with both the major and minor 9th on the minor II chords.
- 2) Notice that the two inversions involved in these cycles are built on either the 3rd or the 7th of each chord.
- 3) Notice that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part.



♩ = 120

### Skill 33a: Major 7ths

CΔ FΔ9 B $\flat$ Δ E $\flat$ Δ9 A $\flat$ Δ D $\flat$ Δ9 F $\sharp$ Δ BΔ9

EΔ AΔ9 DΔ GΔ9 CΔ

♩ = 120

### Skill 33b: Major 7ths

CΔ9 FΔ B $\flat$ Δ9 E $\flat$ Δ A $\flat$ Δ9 D $\flat$ Δ F $\sharp$ Δ9 BΔ

EΔ9 AΔ DΔ9 GΔ CΔ9

♩ = 120

### Skill 34a: Minor 7ths

C m7 F m9 B $\flat$  m7 E $\flat$  m9 G $\sharp$  m7 C $\sharp$  m9 F $\sharp$  m7 B m9

Measures 1-4 of Skill 34a. The treble staff contains chords: C m7, F m9, B $\flat$  m7, E $\flat$  m9, G $\sharp$  m7, C $\sharp$  m9, F $\sharp$  m7, and B m9. The bass staff shows a descending line of eighth notes: C, B $\flat$ , A $\flat$ , G $\flat$ , F $\flat$ , E $\flat$ , D $\flat$ , and C $\flat$ .

E m7 A m9 D m7 G m9 C m7

Measures 5-6 of Skill 34a. The treble staff contains chords: E m7, A m9, D m7, G m9, and C m7. The bass staff shows a descending line of eighth notes: B $\flat$ , A $\flat$ , G $\flat$ , F $\flat$ , E $\flat$ , and D $\flat$ .

♩ = 120

### Skill 34b: Minor 7ths

C m9 F m7 B $\flat$  m9 E $\flat$  m7 G $\sharp$  m9 C $\sharp$  m7 F $\sharp$  m9 B m7

Measures 1-4 of Skill 34b. The treble staff contains chords: C m9, F m7, B $\flat$  m9, E $\flat$  m7, G $\sharp$  m9, C $\sharp$  m7, F $\sharp$  m9, and B m7. The bass staff shows a descending line of eighth notes: C, B $\flat$ , A $\flat$ , G $\flat$ , F $\flat$ , E $\flat$ , D $\flat$ , and C $\flat$ .

E m9 A m7 D m9 G m7 C m9

Measures 5-6 of Skill 34b. The treble staff contains chords: E m9, A m7, D m9, G m7, and C m9. The bass staff shows a descending line of eighth notes: B $\flat$ , A $\flat$ , G $\flat$ , F $\flat$ , E $\flat$ , and D $\flat$ .

♩ = 120

### Skill 35a: Dominant 7ths

Chord progression for Skill 35a: Dominant 7ths.

Chords: C7, F9, B $\flat$ 7, E $\flat$ 9, A $\flat$ 7, D $\flat$ 9, F $\sharp$ 7, B9, E7, A9, D7, G9, C7.

♩ = 120

### Skill 35b: Dominant 7ths

Chord progression for Skill 35b: Dominant 7ths.

Chords: C9, F7, B $\flat$ 9, E $\flat$ 7, A $\flat$ 9, D $\flat$ 7, F $\sharp$ 9, B7, E9, A7, D9, G7, C9.

♩ = 120

### Skill 36a: Dominant Sus 4

B $\flat$ /C E $\flat$ /F A $\flat$ /B $\flat$  D $\flat$ /E $\flat$  F $\sharp$ /G $\sharp$  B/C $\sharp$  E/F $\sharp$  A/B

Measures 1-4 of Skill 36a. The first staff shows chords B $\flat$ /C, E $\flat$ /F, A $\flat$ /B $\flat$ , D $\flat$ /E $\flat$ , F $\sharp$ /G $\sharp$ , B/C $\sharp$ , E/F $\sharp$ , and A/B. The second staff shows single notes in the bass line corresponding to the roots of the chords: C, F, B $\flat$ , E $\flat$ , G $\sharp$ , C $\sharp$ , F $\sharp$ , and A.

D/E G/A C/D F/G B $\flat$ /C

Measures 5-6 of Skill 36a. The first staff shows chords D/E, G/A, C/D, F/G, and B $\flat$ /C. The second staff shows single notes in the bass line: D, G, C, F, and B $\flat$ . The final measure (measure 6) has a whole note B $\flat$  in the bass line and a whole note B $\flat$  in the treble line.

♩ = 120

### Skill 36b: Dominant Sus 4

B $\flat$ /C E $\flat$ /F A $\flat$ /B $\flat$  D $\flat$ /E $\flat$  G $\flat$ /A $\flat$  C $\flat$ /D $\flat$  E/F $\sharp$  A/B

Measures 1-4 of Skill 36b. The first staff shows chords B $\flat$ /C, E $\flat$ /F, A $\flat$ /B $\flat$ , D $\flat$ /E $\flat$ , G $\flat$ /A $\flat$ , C $\flat$ /D $\flat$ , E/F $\sharp$ , and A/B. The second staff shows single notes in the bass line: C, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , F $\sharp$ , and A.

D/E G/A C/D F/G B $\flat$ /C

Measures 5-6 of Skill 36b. The first staff shows chords D/E, G/A, C/D, F/G, and B $\flat$ /C. The second staff shows single notes in the bass line: D, G, C, F, and B $\flat$ . The final measure (measure 6) has a whole note B $\flat$  in the bass line and a whole note B $\flat$  in the treble line.

♩ = 120

### Skill 37a: Minor to Dominant

Chord progression for Skill 37a: Minor to Dominant

Chords: C m7, F 9, B $\flat$  m7, E $\flat$  9, A $\flat$  m7, D $\flat$  9, F $\sharp$  m7, B 9, E m7, A 9, D m7, G 9, C m7

♩ = 120

### Skill 37b: Minor to Dominant

Chord progression for Skill 37b: Minor to Dominant

Chords: F m7, B $\flat$  9, E $\flat$  m7, A $\flat$  9, C $\sharp$  m7, F $\sharp$  9, B m7, E 9, A m7, D 9, G m7, C 9, F m7

♩ = 120

### Skill 37c: Minor to Dominant

C m9 F13 B $\flat$ m9 C13 A $\flat$ m9 D $\flat$ 13 F $\sharp$ m9 B13

E m9 A13 D m9 G13 C m9

♩ = 120

### Skill 37d: Minor to Dominant

F m9 B13 E $\flat$ m9 A $\flat$ 13 C $\sharp$ m9 F $\sharp$ 13 B m9 E13

A m9 D13 G m9 C13 F m9

$\text{♩} = 120$

### Skill 38a: Dominant to Major

C13 FΔ9 B $\flat$ 13 E $\flat$ Δ9 A $\flat$ 13 D $\flat$ Δ9 F $\sharp$ 13 BΔ9

E13 AΔ9 D13 GΔ9 C13

$\text{♩} = 120$

### Skill 38b: Dominant to Major

F13 B $\flat$ Δ9 E $\flat$ 13 A $\flat$ Δ9 D $\flat$ 13 G $\flat$ Δ9 B13 EΔ9

A13 DΔ9 G13 CΔ9 F13

♩ = 120

### Skill 38c: Dominant to Major

C 9    F Δ    B♭ 9    E♭ Δ    A♭ 9    D♭ Δ    F♯ 9    B Δ

E 9    A Δ    D 9    G Δ    C 9

♩ = 120

### Skill 38d: Dominant to Major

F 9    B♭ Δ    E♭ 9    A♭ Δ    D♭ 9    G♭ Δ    B 9    E Δ

A 9    D Δ    G 9    C Δ    F 9



♩ = 120

### Skill 39a: Dominant to Minor

C +7 F m9 B $\flat$  +7 E $\flat$  m9 G $\sharp$  +7 C $\sharp$  m9 F $\sharp$  +7 B m9

Measures 1-4 of Skill 39a. Treble staff: C+7 (F4, A4, C5), Fm9 (Bb3, Db4, F4), Bb+7 (Bb3, D4, F4), Ebm9 (Eb3, Gb3, Bb3), G#+7 (F#3, A#3, C#4), C#m9 (B#3, D#3, F#3), F#+7 (F#3, A#3, C#4), Bm9 (A3, C4, E4). Bass staff: C4, F3, Bb2, Eb2, G#2, C#3, F#2, B2.

E +7 A m9 D +7 G m9 C +7

Measures 5-8 of Skill 39a. Treble staff: E+7 (G#3, B3, D#4), Am9 (A3, C4, E4), D+7 (F#3, A3, C#4), Gm9 (F3, Ab3, Bb3), C+7 (E3, G3, B3). Bass staff: E2, A2, D2, G2, C2. Measure 8 has a whole note chord C+7.

♩ = 120

### Skill 39b: Dominant to Minor

F +7 B $\flat$  m9 E $\flat$  +7 A $\flat$  m9 C $\sharp$  +7 F $\sharp$  m9 B +7 E m9

Measures 1-4 of Skill 39b. Treble staff: F+7 (A3, C4, E4), Bbm9 (Ab3, Bb3, Db4), Eb+7 (Eb3, Gb3, Bb3), Abm9 (Ab3, Bb3, Db4), C#+7 (B#3, D#3, F#3), F#m9 (F#3, A#3, C#4), B+7 (A3, C4, E4), Em9 (D3, F3, A3). Bass staff: F2, Bb1, Eb1, Ab1, C#2, F#2, B2, E2.

A +7 D m9 G +7 C m9 F +7

Measures 5-8 of Skill 39b. Treble staff: A+7 (C#3, E3, G#3), Dm9 (D3, F3, A3), G+7 (F#3, A3, C#4), Cm9 (Bb3, Db4, Fb4), F+7 (A3, C4, E4). Bass staff: A2, D2, G2, C2, F2. Measure 8 has a whole note chord F+7.

♩ = 120

### Skill 39c: Dominant to Minor

C7<sup>b9</sup> F m7 B<sup>b7</sup>9 E<sup>b</sup> m7 G<sup>#7</sup><sup>b9</sup> C<sup>#</sup> m7 F<sup>#7</sup><sup>b9</sup> B m7

E7<sup>b9</sup> A m7 D7<sup>b9</sup> G m7 C7<sup>b9</sup>

♩ = 120

### Skill 39d: Dominant to Minor

F7<sup>b9</sup> B<sup>b</sup> m7 E<sup>b7</sup><sup>b9</sup> A<sup>b</sup> m7 C<sup>#7</sup><sup>b9</sup> F<sup>#</sup> m7 B7<sup>b9</sup> E m7

A7<sup>b9</sup> D m7 G7<sup>b9</sup> C m7 F7<sup>b9</sup>



## II-V-I's in Major and Minor

This section is the logical extension of cycle progressions which moves on to playing complete II-V-I cadences in major and minor keys. In learning these progressions, observe the following:

1) Notice the starting position of the II chord in either format. For example, in Skill 40, the following traits may be observed:

- a) The first voicing is built on the 7th of the II chord and is a 7-3-5 voicing.
- b) The first voicing is built on the key center.
- c) The first voicing is the IV chord of the key in second inversion.

2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in Skill 40, the following is true:

- a) In going from II to V, the top two voices are common tones and the bottom voice moves down a half step.
- b) In going from V to I, the bottom voice is a common tone and the top two voices move down step-wise in the scale of the key.

3) In Skill 43, the b9 on the half-diminished II chord may sound dissonant when played as a sustained chord. In actual practice, this chord might be played with a short duration to minimize this. This sound is part of the bebop tradition and would reinforce a soloist's use of the harmonic minor scale when improvising over the II and the V chords.

4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

5) Skills 44 and 45 combine the II-V-I's in major and minor into a common logical progression which involves a major key and its relative minor. Notice that all of the voicings are diatonic to the key (free of chromatic alterations) except the leading tone of the relative minor. It is valuable to reinforce the relationship of these two keys since many pieces move freely back and forth between them. For example, if stretched out to eight bars, this progression is roughly the same as the first A section of "Autumn Leaves" or "Fly Me To The Moon".

♩ = 120

# Skill 40: Major Keys - Format 1

Dmin7 G9 CΔ

Cmin7 F9 B♭Δ

B♭min7 E♭9 A♭Δ

A♭min7 D♭9 G♭Δ

### Skill 40: (continued)

F#min7 B9 EΔ Bmin7 E9 AΔ

Emin7 A9 DΔ Amin7 D9 GΔ

♩ = 120

### Skill 41: Major Keys - Format 2

D m9 G13 C<sup>6</sup><sub>9</sub> G m9 C13 F<sup>6</sup><sub>9</sub>

C m9 F13 B<sup>6</sup><sub>9</sub> F m9 B<sup>6</sup><sub>13</sub> E<sup>6</sup><sub>9</sub>

# Skill 41: (continued)

B $\flat$  m9 E $\flat$ 13 A $\flat$ <sup>6</sup><sub>9</sub> E $\flat$  m9 A $\flat$ 13 D $\flat$ <sup>6</sup><sub>9</sub>

A $\flat$  m9 D $\flat$ 13 G $\flat$ <sup>6</sup><sub>9</sub> C $\sharp$  m9 F $\sharp$ 13 B<sup>6</sup><sub>9</sub>

F $\sharp$  m9 B13 E<sup>6</sup><sub>9</sub> B m9 E13 A<sup>6</sup><sub>9</sub>

E m9 A13 D<sup>6</sup><sub>9</sub> A m9 D13 G<sup>6</sup><sub>9</sub>

♩ = 120

# Skill 42: Minor Keys - Format 1

D $\emptyset$  G7 $\flat 9$  C m7 G $\emptyset$  C7 $\flat 9$  F m7

C $\emptyset$  F7 $\flat 9$  B $\flat$  m7 F $\emptyset$  B $\flat$ 7 $\flat 9$  E $\flat$  m7

B $\flat$   $\emptyset$  E $\flat$ 7 $\flat 9$  A $\flat$  m7 D $\sharp$   $\emptyset$  G $\sharp$ 7 $\flat 9$  C $\sharp$  m7

G $\sharp$   $\emptyset$  C $\sharp$ 7 $\flat 9$  F $\sharp$  m7 C $\sharp$   $\emptyset$  F $\sharp$ 7 $\flat 9$  B m7



### Skill 42: (continued)

**F# $\emptyset$  B7 $\flat$ 9 E m7**      **B $\emptyset$  E7 $\flat$ 9 A m7**

**E $\emptyset$  A7 $\flat$ 9 D m7**      **A $\emptyset$  D7 $\flat$ 9 G m7**

♩ = 120

### Skill 43: Minor Keys - Format 2

**D $\emptyset$  G7 $\flat$ 9 C m9**      **G $\emptyset$  C7 $\flat$ 9 F m9**

**C $\emptyset$  F7 $\flat$ 9 B $\flat$  m9**      **F $\emptyset$  B $\flat$ 7 $\flat$ 9 E $\flat$  m9**

# Skill 43: (continued)

B $\flat$   $\emptyset$  E $\flat$ 7 $\flat$ 9 A $\flat$ m9 D $\sharp$   $\emptyset$  G $\sharp$ 7 $\flat$ 9 C $\sharp$ m9

G $\sharp$   $\emptyset$  C $\sharp$ 7 $\flat$ 9 F $\sharp$ m9 C $\sharp$   $\emptyset$  F $\sharp$ 7 $\flat$ 9 B m9

F $\sharp$   $\emptyset$  B7 $\flat$ 9 E m9 B  $\emptyset$  E7 $\flat$ 9 A m9

E  $\emptyset$  A7 $\flat$ 9 D m9 A  $\emptyset$  D7 $\flat$ 9 G m9

♩ = 120

# Skill 44: Major & Relative Minor - 1

D m7 G 9 C Δ F Δ9 B Ø E7<sup>b</sup>9 A m7

A m7 D 9 G Δ C Δ9 F# Ø B7<sup>b</sup>9 E m7

E m7 A 9 D Δ G Δ9 C# Ø F#7<sup>b</sup>9 B m7

B m7 E 9 A Δ D Δ9 G# Ø C#7<sup>b</sup>9 F# m7

# Skill 44: (continued)

F#m7 B9 EΔ AΔ9 D#Ø G#7b9 C#m7

C#m7 F#9 BΔ EΔ9 A#Ø D#7b9 G#m7

Abm7 Db9 GbΔ CbΔ9 FØ Bb7b9 Ebm7

Ebm7 Ab9 DbΔ GbΔ9 CØ F7b9 Bbm7

# Skill 44: (continued)

B $\flat$ m7 E $\flat$ 9 A $\flat$  $\Delta$  D $\flat$  $\Delta$ 9 G $\emptyset$  C7 $\flat$ 9 F m7

F m7 B $\flat$ 9 E $\flat$  $\Delta$  A $\flat$  $\Delta$ 9 D $\emptyset$  G7 $\flat$ 9 C m7

C m7 F9 B $\flat$  $\Delta$  E $\flat$  $\Delta$ 9 A $\emptyset$  D7 $\flat$ 9 G m7

G m7 C9 F $\Delta$  B $\flat$  $\Delta$ 9 E $\emptyset$  A7 $\flat$ 9 D m7

♩ = 120

# Skill 45: Major & Relative Minor - 2

D m9 G13 CΔ9 F Δ B Ø E7<sup>b</sup>9 A m9

A m9 D13 GΔ9 C Δ F# Ø B7<sup>b</sup>9 E m9

E m9 A13 DΔ9 G Δ C# Ø F#7<sup>b</sup>9 B m9

B m9 E13 AΔ9 D Δ G# Ø C#7<sup>b</sup>9 F# m9

**Skill 45: (continued)**

F#m9 B13 EΔ9 AΔ D#Ø G#7b9 C#m9

C#m9 F#13 BΔ9 EΔ A#Ø D#7b9 G#m9

Abm9 Db13 GbΔ9 CbΔ FØ Bb7b9 Ebm9

Ebm9 Ab13 DbΔ9 GbΔ CØ F7b9 Bbm9

# Skill 45: (continued)

B $\flat$ m9 E $\flat$ 13 A $\flat$  $\Delta$ 9 D $\flat$  $\Delta$  G  $\emptyset$  C7 $\flat$ 9 Fm9

Fm9 B $\flat$ 13 E $\flat$  $\Delta$ 9 A $\flat$  $\Delta$  D  $\emptyset$  G7 $\flat$ 9 Cm9

Cm9 F13 B $\flat$  $\Delta$ 9 E $\flat$  $\Delta$  A  $\emptyset$  D7 $\flat$ 9 Gm9

Gm9 C13 F $\Delta$ 9 B $\flat$  $\Delta$  E  $\emptyset$  A7 $\flat$ 9 Dm9





## I-IV Cycle

This section involves a common cycle progression which moves from the key center to the IV chord which, in turn, becomes a new key center. Since the IV chord in a key is a common temporary key center (for relief from the tonic), this is very common progression found in many pieces. Also, the first four chords of each key occur commonly as a modulation to the relative minor. In learning these progressions, observe the following:

- 1) Notice the starting position of the I chord. For example, in Skill 46, the following traits may be observed:
  - a) The first voicing is built on the 7th of the I chord and is a 7-3-5 voicing.
  - b) The first voicing is built on the leading tone of the key.
  - c) The first voicing is the III chord of the key in second inversion.
- 2) Notice the horizontal motion of the individual voices as they move from chord to chord, particularly which voices move diatonically and which involve chromatic alterations in the key. Observe that, beginning with the half-diminished chord in the second measure, the bottom voice in the right hand moves down chromatically to the leading tone of the next key.
- 3) Experiment with different alterations of the dominant 7th chords but be consistent in playing the same alterations through all keys.

♩ = 120

## Skill 46: All Major Keys

C Δ      B ∅    E7<sup>b9</sup>    A m7    D9      G m7    C9

F Δ      E ∅    A7<sup>b9</sup>    D m7    G9      C m7    F9

B<sup>b</sup> Δ      A ∅    D7<sup>b9</sup>    G m7    C9      F m7    B<sup>b</sup>9

E<sup>b</sup> Δ      D ∅    G7<sup>b9</sup>    C m7    F9      B<sup>b</sup> m7    E<sup>b</sup>9

## Skill 46: (continued)

$A\flat\Delta$        $G\emptyset$   $C7\flat9$      $Fm7$   $B\flat9$      $E\flat m7$      $A\flat9$

$D\flat\Delta$        $C\emptyset$   $F7\flat9$      $B\flat m7$   $E\flat9$      $A\flat m7$      $D\flat9$

$G\flat\Delta$        $F\emptyset$   $B\flat7\flat9$      $E\flat m7$   $A\flat9$      $C\sharp m7$      $F\sharp9$

$B\Delta$        $A\sharp\emptyset$   $D\sharp7\flat9$      $G\sharp m7$   $C\sharp9$      $F\sharp m7$      $B9$

## Skill 46: (continued)

E  $\Delta$  D $\sharp$   $\emptyset$  G $\sharp$ 7 $\flat$ 9 C $\sharp$ m7 F $\sharp$ 9 B m7 E9

A  $\Delta$  G $\sharp$   $\emptyset$  C $\sharp$ 7 $\flat$ 9 F $\sharp$ m7 B9 E m7 A9

D  $\Delta$  C $\sharp$   $\emptyset$  F $\sharp$ 7 $\flat$ 9 B m7 E9 A m7 D9

G  $\Delta$  F $\sharp$   $\emptyset$  B7 $\flat$ 9 E m7 A9 D m7 G9

## Modal Fourthy Voicings

Like the diatonic 7th chords, this skill involves fourthy voicings which are moved through a dorian mode (diatonic key signature). The interval structure changes slightly but the voicings located on the 1st, 2nd, 4th, 5th and 6th steps of the dorian modes are built of perfect fourths. The voicing located on the 3rd step has a tri-tone on the bottom and the voicing located on the 7th step has a tri-tone on top. In learning these progressions, observe the following:

- 1) Try to visualize the modal key signature on the keyboard just as if the non-scale tone keys had been removed from the piano. With practice, you can begin to see a particular scale as though only those seven keys were present in each octave.
- 2) Think about the structure of each voicing and its position in the scale. The recognition of the correct sound (or a mistake) will confirm whether the right voicing has been played or not.
- 3) Like the diatonic 7th chords, these skills provide an excellent opportunity to use one thing to reinforce or help another. Your security with a key signature helps you play the modal (diatonic) fourthy voicings; your security with the fourthy structures helps you to learn the key signature.

♩ = 96

## Skill 47: All Dorian Modes

### DDorian

DDorian mode triads: D4-F4-A4, D4-F#4-A4, E4-G4-B4, F4-A4-C5. Bass notes: D4, E4, F4, G4.

### GDorian

GDorian mode triads: G4-B4-D5, G4-B4-C5, A4-B4-D5, B4-D5-F5. Bass notes: G4, A4, B4, C5.

### CDorian

CDorian mode triads: C4-E4-G4, C4-E4-F4, D4-E4-G4, E4-G4-B4. Bass notes: C4, D4, E4, F4.

### FDorian

FDorian mode triads: F4-A4-C5, F4-A4-B4, G4-A4-C5, A4-B4-D5. Bass notes: F4, G4, A4, B4.

Skill 47: (continued)

B $\flat$  Dorian

Handwritten musical notation for B $\flat$  Dorian mode. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of four chords: B $\flat$ 2 (B $\flat$ , D $\flat$ , F $\flat$ ), B $\flat$ 3 (B $\flat$ , D $\flat$ , F $\flat$ , A $\flat$ ), B $\flat$ 4 (B $\flat$ , D $\flat$ , F $\flat$ , A $\flat$ , C $\flat$ ), and B $\flat$ 5 (B $\flat$ , D $\flat$ , F $\flat$ , A $\flat$ , C $\flat$ , E $\flat$ ). The left hand (bass clef) plays a single note per measure: B $\flat$ 2 (B $\flat$ ), B $\flat$ 3 (B $\flat$ ), B $\flat$ 4 (B $\flat$ ), and B $\flat$ 5 (B $\flat$ ).

E $\flat$  Dorian

Handwritten musical notation for E $\flat$  Dorian mode. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of four chords: E $\flat$ 2 (E $\flat$ , G $\flat$ , B $\flat$ ), E $\flat$ 3 (E $\flat$ , G $\flat$ , B $\flat$ , D $\flat$ ), E $\flat$ 4 (E $\flat$ , G $\flat$ , B $\flat$ , D $\flat$ , F $\flat$ ), and E $\flat$ 5 (E $\flat$ , G $\flat$ , B $\flat$ , D $\flat$ , F $\flat$ , A $\flat$ ). The left hand (bass clef) plays a single note per measure: E $\flat$ 2 (E $\flat$ ), E $\flat$ 3 (E $\flat$ ), E $\flat$ 4 (E $\flat$ ), and E $\flat$ 5 (E $\flat$ ).

A $\flat$  Dorian

Handwritten musical notation for A $\flat$  Dorian mode. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of four chords: A $\flat$ 2 (A $\flat$ , C $\flat$ , E $\flat$ ), A $\flat$ 3 (A $\flat$ , C $\flat$ , E $\flat$ , G $\flat$ ), A $\flat$ 4 (A $\flat$ , C $\flat$ , E $\flat$ , G $\flat$ , B $\flat$ ), and A $\flat$ 5 (A $\flat$ , C $\flat$ , E $\flat$ , G $\flat$ , B $\flat$ , D $\flat$ ). The left hand (bass clef) plays a single note per measure: A $\flat$ 2 (A $\flat$ ), A $\flat$ 3 (A $\flat$ ), A $\flat$ 4 (A $\flat$ ), and A $\flat$ 5 (A $\flat$ ).

C $\sharp$  Dorian

Handwritten musical notation for C $\sharp$  Dorian mode. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of four chords: C $\sharp$ 2 (C $\sharp$ , E $\sharp$ , G $\sharp$ ), C $\sharp$ 3 (C $\sharp$ , E $\sharp$ , G $\sharp$ , B $\sharp$ ), C $\sharp$ 4 (C $\sharp$ , E $\sharp$ , G $\sharp$ , B $\sharp$ , D $\sharp$ ), and C $\sharp$ 5 (C $\sharp$ , E $\sharp$ , G $\sharp$ , B $\sharp$ , D $\sharp$ , F $\sharp$ ). The left hand (bass clef) plays a single note per measure: C $\sharp$ 2 (C $\sharp$ ), C $\sharp$ 3 (C $\sharp$ ), C $\sharp$ 4 (C $\sharp$ ), and C $\sharp$ 5 (C $\sharp$ ).



### Skill 47: (continued)

F# Dorian

Handwritten musical notation for F# Dorian mode, fourthly voicings. The piece is in treble and bass clef with a key signature of three sharps (F#, C#, G#). The bass line consists of four whole notes: F#2, C#3, G#3, and F#3. The treble line consists of four measures, each containing a four-note chord. The chords are: F#3-A3-C#4-D#4, C#4-E4-G#4-A4, G#4-B4-C#5-D5, and F#4-A4-C#5-D5. The final measure ends with a double bar line.

B Dorian

Handwritten musical notation for B Dorian mode, fourthly voicings. The piece is in treble and bass clef with a key signature of three sharps (F#, C#, G#). The bass line consists of four whole notes: B2, F#3, C#4, and B3. The treble line consists of four measures, each containing a four-note chord. The chords are: B3-D#4-F#4-G#4, C#4-E4-G#4-A4, G#4-B4-C#5-D5, and B4-D#5-F#5-G#5. The final measure ends with a double bar line.

E Dorian

Handwritten musical notation for E Dorian mode, fourthly voicings. The piece is in treble and bass clef with a key signature of two sharps (F#, C#). The bass line consists of four whole notes: E2, C#3, G#3, and E3. The treble line consists of four measures, each containing a four-note chord. The chords are: E3-G#3-B3-C#4, C#4-E4-G#4-A4, G#4-B4-C#5-D5, and E4-G#4-B4-C#5. The final measure ends with a double bar line.

A Dorian

Handwritten musical notation for A Dorian mode, fourthly voicings. The piece is in treble and bass clef with a key signature of one sharp (F#). The bass line consists of four whole notes: A2, F#3, C#4, and A3. The treble line consists of four measures, each containing a four-note chord. The chords are: A3-C#4-E4-F#4, C#4-E4-G#4-A4, G#4-B4-C#5-D5, and A4-C#5-E5-F#5. The final measure ends with a double bar line.

## **“So What” Voicings**

This skill involves a particular fourthy structure probably best known from its use in the Miles Davis composition “So What”. This is a very versatile voicing since it can be superimposed without alteration in several places on different families of chords. Observe the following about these voicings:

- 1) In Skill 48, the voicing is built on the 1st, 2nd and 5th notes of a dorian scale and relates to a minor 7th chord built on the same modal center.
- 2) In Skill 49, the voicing is built on the 3rd, 6th and 7th notes of a lydian scale and relates to a major 7th chord built on the same modal center.
- 3) Notice the structure of the voicing which, from the bottom, is a stack of three perfect fourths and a major 3rd. The major third on top of the voicing seems to create a brightness and warmth that one would not normally associate with a fourthy voicing.
- 4) In dividing the five notes between two hands, there are two points of view which might be considered:
  - a) Playing the top three notes with the right hand involves playing a major triad in second inversion, a very familiar shape.
  - b) Playing the bottom three notes with the left hand involves playing a familiar structure of two perfect fourths which is commonly used that way.
- 5) The voicings in Skill 48 could be used with a unaltered dominant 7th chord whose root is located a perfect 5th below. For example, the D Dorian voicings could be used with a G 7.
- 6) Practice moving these voicings chromatically and try side-slipping around the diatonic voicings by playing those located a half step above or below them.

♩ = 120

### Skill 48: All Minor Keys

**DDorian** **GDorian**

Two systems of musical notation. The first system is for DDorian, showing a two-measure phrase in treble and bass staves. The second system is for GDorian, also showing a two-measure phrase in treble and bass staves. Both scales are written in a two-measure format, with the first measure containing two chords and the second measure containing two chords.

**CDorian** **FDorian**

Two systems of musical notation. The first system is for CDorian, showing a two-measure phrase in treble and bass staves. The second system is for FDorian, also showing a two-measure phrase in treble and bass staves. Both scales are written in a two-measure format, with the first measure containing two chords and the second measure containing two chords.

**B $\flat$ Dorian** **E $\flat$ Dorian**

Two systems of musical notation. The first system is for B $\flat$ Dorian, showing a two-measure phrase in treble and bass staves. The second system is for E $\flat$ Dorian, also showing a two-measure phrase in treble and bass staves. Both scales are written in a two-measure format, with the first measure containing two chords and the second measure containing two chords.

**A $\flat$ Dorian** **C $\sharp$ Dorian**

Two systems of musical notation. The first system is for A $\flat$ Dorian, showing a two-measure phrase in treble and bass staves. The second system is for C $\sharp$ Dorian, also showing a two-measure phrase in treble and bass staves. Both scales are written in a two-measure format, with the first measure containing two chords and the second measure containing two chords.

### Skill 48: (continued)

**F<sup>♯</sup>Dorian** **B<sup>♭</sup>Dorian**

This block contains the first two systems of musical notation for Skill 48. The first system is for F#Dorian, showing a 3-measure progression in treble and bass staves. The second system is for BbDorian, also showing a 3-measure progression. The notes are: F#Dorian (F#, G, A, B, C, D, E, F#) and BbDorian (Bb, C, D, Eb, F, G, Ab, Bb).

**E<sup>♭</sup>Dorian** **A<sup>♭</sup>Dorian**

This block contains the next two systems of musical notation for Skill 48. The third system is for EbDorian, showing a 3-measure progression. The fourth system is for AbDorian, also showing a 3-measure progression. The notes are: EbDorian (Eb, F, G, Ab, Bb, C, D, Eb) and AbDorian (Ab, Bb, C, Db, Eb, F, G, Ab).

♩ = 120

### Skill 49: All Major Keys

**F<sup>♯</sup> Lydian** **B<sup>♭</sup> Lydian**

This block contains the first two systems of musical notation for Skill 49. The first system is for F# Lydian, showing a 3-measure progression. The second system is for Bb Lydian, also showing a 3-measure progression. The notes are: F# Lydian (F#, G, A, B, C, D, E, F#) and Bb Lydian (Bb, C, D, Eb, F, G, Ab, Bb).

**E<sup>♭</sup> Lydian** **A<sup>♭</sup> Lydian**

This block contains the next two systems of musical notation for Skill 49. The third system is for Eb Lydian, showing a 3-measure progression. The fourth system is for Ab Lydian, also showing a 3-measure progression. The notes are: Eb Lydian (Eb, F, G, Ab, Bb, C, D, Eb) and Ab Lydian (Ab, Bb, C, Db, Eb, F, G, Ab).

**Skill 49: (continued)**

**D $\flat$  Lydian** **G $\flat$  Lydian**

This system contains two sets of piano triads. The first set, labeled 'D $\flat$  Lydian', consists of three chords: D $\flat$  major (F $\flat$ , A $\flat$ , C $\flat$ ), D $\flat$  minor (F $\flat$ , A $\flat$ , B $\flat$ ), and D $\flat$  major (F $\flat$ , A $\flat$ , C $\flat$ ). The second set, labeled 'G $\flat$  Lydian', consists of three chords: G $\flat$  major (B $\flat$ , D $\flat$ , F $\flat$ ), G $\flat$  minor (B $\flat$ , D $\flat$ , E $\flat$ ), and G $\flat$  major (B $\flat$ , D $\flat$ , F $\flat$ ). Each set is written in a grand staff with treble and bass clefs.

**C $\flat$  Lydian** **E Lydian**

This system contains two sets of piano triads. The first set, labeled 'C $\flat$  Lydian', consists of three chords: C $\flat$  major (D $\flat$ , F $\flat$ , A $\flat$ ), C $\flat$  minor (D $\flat$ , F $\flat$ , G $\flat$ ), and C $\flat$  major (D $\flat$ , F $\flat$ , A $\flat$ ). The second set, labeled 'E Lydian', consists of three chords: E major (G, B, D), E minor (G, B, C), and E major (G, B, D). Each set is written in a grand staff with treble and bass clefs.

**A Lydian** **D Lydian**

This system contains two sets of piano triads. The first set, labeled 'A Lydian', consists of three chords: A major (C, E, G), A minor (C, E, F), and A major (C, E, G). The second set, labeled 'D Lydian', consists of three chords: D major (F, A, C), D minor (F, A, B), and D major (F, A, C). Each set is written in a grand staff with treble and bass clefs.

**G Lydian** **C Lydian**

This system contains two sets of piano triads. The first set, labeled 'G Lydian', consists of three chords: G major (B, D, F), G minor (B, D, E), and G major (B, D, F). The second set, labeled 'C Lydian', consists of three chords: C major (E, G, B), C minor (E, G, F), and C major (E, G, B). Each set is written in a grand staff with treble and bass clefs.

## Modal “So What” Voicings

Like diatonic 7th chords and modal fourthy voicings, this skill involves fourthy voicings which are moved through a dorian mode (diatonic key signature). The “So What” voicing is used and, rather than keeping its pure structure (three perfect 4ths and a major 3rd), it changes slightly as it is moved through the dorian scale. The voicings located on the 1st, 2nd and 5th steps of each dorian mode retain the pure “So What” structure. The voicings located on the other steps change their structure slightly to conform to the mode. In learning these progressions, observe the following:

- 1) Try to visualize the modal key signature on the keyboard just as if the non-scale tone keys had been removed from the piano. With practice, you can begin to see a particular scale as though only those seven keys were present in each octave.
- 2) Think about the structure of each voicing (what kinds of 3rds or 4ths) and its position in the scale. The recognition of the correct sound (or a mistake) will confirm whether the right voicing has been played or not.
- 3) Like the diatonic 7th chords and modal fourthy voicings, these skills provide an excellent opportunity to use one thing to reinforce or help another. Your security with a key signature helps you play the modal (diatonic) “So What” voicings; your security with the fourthy structures helps you to learn the key signature.

♩ = 96

## Skill 50: All Dorian Modes

### D Dorian

Four measures of D Dorian mode voicings. The first measure contains four chords: Dm7 (D-F-A-C), Dm7(b9) (D-F-A-Bb), Dm7(b13) (D-F-A-C-E), and Dm7(b9, b13) (D-F-A-Bb-E). The second measure contains four chords: Dm7(b9) (D-F-A-Bb), Dm7(b13) (D-F-A-C-E), Dm7(b9, b13) (D-F-A-Bb-E), and Dm7(b9, b13, #11) (D-F-A-Bb-E-G). The third measure contains four chords: Dm7(b9, b13) (D-F-A-Bb-E), Dm7(b9, b13, #11) (D-F-A-Bb-E-G), Dm7(b9, b13, #11, #5) (D-F-A-Bb-E-G-A), and Dm7(b9, b13, #11, #5, #9) (D-F-A-Bb-E-G-A-C). The fourth measure contains four chords: Dm7(b9, b13, #11, #5, #9) (D-F-A-Bb-E-G-A-C), Dm7(b9, b13, #11, #5, #9, #1) (D-F-A-Bb-E-G-A-C-D), Dm7(b9, b13, #11, #5, #9, #1, #4) (D-F-A-Bb-E-G-A-C-F), and Dm7(b9, b13, #11, #5, #9, #1, #4, #9) (D-F-A-Bb-E-G-A-C-F-A).

### G Dorian

Four measures of G Dorian mode voicings. The first measure contains four chords: Gm7 (G-B-D-F), Gm7(b9) (G-B-D-Fb), Gm7(b13) (G-B-D-F-A), and Gm7(b9, b13) (G-B-D-Fb-A). The second measure contains four chords: Gm7(b9) (G-B-D-Fb), Gm7(b13) (G-B-D-F-A), Gm7(b9, b13) (G-B-D-Fb-A), and Gm7(b9, b13, #11) (G-B-D-Fb-A-C). The third measure contains four chords: Gm7(b9, b13) (G-B-D-Fb-A), Gm7(b9, b13, #11) (G-B-D-Fb-A-C), Gm7(b9, b13, #11, #5) (G-B-D-Fb-A-C-E), and Gm7(b9, b13, #11, #5, #9) (G-B-D-Fb-A-C-E-F). The fourth measure contains four chords: Gm7(b9, b13, #11, #5, #9) (G-B-D-Fb-A-C-E-F), Gm7(b9, b13, #11, #5, #9, #1) (G-B-D-Fb-A-C-E-F-G), Gm7(b9, b13, #11, #5, #9, #1, #4) (G-B-D-Fb-A-C-E-F-A), and Gm7(b9, b13, #11, #5, #9, #1, #4, #9) (G-B-D-Fb-A-C-E-F-A-C).

### C Dorian

Four measures of C Dorian mode voicings. The first measure contains four chords: Cm7 (C-Eb-G-Bb), Cm7(b9) (C-Eb-G-Bb-F), Cm7(b13) (C-Eb-G-Bb-A), and Cm7(b9, b13) (C-Eb-G-Bb-F-A). The second measure contains four chords: Cm7(b9) (C-Eb-G-Bb-F), Cm7(b13) (C-Eb-G-Bb-A), Cm7(b9, b13) (C-Eb-G-Bb-F-A), and Cm7(b9, b13, #11) (C-Eb-G-Bb-F-A-C). The third measure contains four chords: Cm7(b9, b13) (C-Eb-G-Bb-F-A), Cm7(b9, b13, #11) (C-Eb-G-Bb-F-A-C), Cm7(b9, b13, #11, #5) (C-Eb-G-Bb-F-A-C-Eb), and Cm7(b9, b13, #11, #5, #9) (C-Eb-G-Bb-F-A-C-Eb-F). The fourth measure contains four chords: Cm7(b9, b13, #11, #5, #9) (C-Eb-G-Bb-F-A-C-Eb-F), Cm7(b9, b13, #11, #5, #9, #1) (C-Eb-G-Bb-F-A-C-Eb-F-G), Cm7(b9, b13, #11, #5, #9, #1, #4) (C-Eb-G-Bb-F-A-C-Eb-F-A), and Cm7(b9, b13, #11, #5, #9, #1, #4, #9) (C-Eb-G-Bb-F-A-C-Eb-F-A-C).

### F Dorian

Four measures of F Dorian mode voicings. The first measure contains four chords: Fm7 (F-Ab-C-Eb), Fm7(b9) (F-Ab-C-Eb-Bb), Fm7(b13) (F-Ab-C-Eb-A), and Fm7(b9, b13) (F-Ab-C-Eb-Bb-A). The second measure contains four chords: Fm7(b9) (F-Ab-C-Eb-Bb), Fm7(b13) (F-Ab-C-Eb-A), Fm7(b9, b13) (F-Ab-C-Eb-Bb-A), and Fm7(b9, b13, #11) (F-Ab-C-Eb-Bb-A-C). The third measure contains four chords: Fm7(b9, b13) (F-Ab-C-Eb-Bb-A), Fm7(b9, b13, #11) (F-Ab-C-Eb-Bb-A-C), Fm7(b9, b13, #11, #5) (F-Ab-C-Eb-Bb-A-C-Eb), and Fm7(b9, b13, #11, #5, #9) (F-Ab-C-Eb-Bb-A-C-Eb-F). The fourth measure contains four chords: Fm7(b9, b13, #11, #5, #9) (F-Ab-C-Eb-Bb-A-C-Eb-F), Fm7(b9, b13, #11, #5, #9, #1) (F-Ab-C-Eb-Bb-A-C-Eb-F-G), Fm7(b9, b13, #11, #5, #9, #1, #4) (F-Ab-C-Eb-Bb-A-C-Eb-F-A), and Fm7(b9, b13, #11, #5, #9, #1, #4, #9) (F-Ab-C-Eb-Bb-A-C-Eb-F-A-C).

Skill 50: (continued)

B $\flat$  Dorian

Four measures of music for B $\flat$  Dorian mode. The key signature has two flats (B $\flat$  and E $\flat$ ). The melody in the treble clef consists of quarter notes: B $\flat$ 2, B $\flat$ 2, C $\flat$ 3, C $\flat$ 3, D $\flat$ 3, D $\flat$ 3, E $\flat$ 3, E $\flat$ 3, F $\flat$ 3, F $\flat$ 3, G $\flat$ 3, G $\flat$ 3, A $\flat$ 3, A $\flat$ 3, B $\flat$ 3, B $\flat$ 3. The bass line in the bass clef consists of quarter notes: B $\flat$ 1, B $\flat$ 1, C $\flat$ 2, C $\flat$ 2, D $\flat$ 2, D $\flat$ 2, E $\flat$ 2, E $\flat$ 2, F $\flat$ 2, F $\flat$ 2, G $\flat$ 2, G $\flat$ 2, A $\flat$ 2, A $\flat$ 2, B $\flat$ 2, B $\flat$ 2. The final measure contains a whole note chord B $\flat$ 2, B $\flat$ 3, C $\flat$ 3, C $\flat$ 4, D $\flat$ 3, D $\flat$ 4, E $\flat$ 3, E $\flat$ 4, F $\flat$ 3, F $\flat$ 4, G $\flat$ 3, G $\flat$ 4, A $\flat$ 3, A $\flat$ 4, B $\flat$ 3, B $\flat$ 4.

E $\flat$  Dorian

Four measures of music for E $\flat$  Dorian mode. The key signature has three flats (B $\flat$ , E $\flat$ , and A $\flat$ ). The melody in the treble clef consists of quarter notes: E $\flat$ 2, E $\flat$ 2, F $\flat$ 2, F $\flat$ 2, G $\flat$ 2, G $\flat$ 2, A $\flat$ 2, A $\flat$ 2, B $\flat$ 2, B $\flat$ 2, C $\flat$ 3, C $\flat$ 3, D $\flat$ 3, D $\flat$ 3, E $\flat$ 3, E $\flat$ 3. The bass line in the bass clef consists of quarter notes: E $\flat$ 1, E $\flat$ 1, F $\flat$ 1, F $\flat$ 1, G $\flat$ 1, G $\flat$ 1, A $\flat$ 1, A $\flat$ 1, B $\flat$ 1, B $\flat$ 1, C $\flat$ 2, C $\flat$ 2, D $\flat$ 2, D $\flat$ 2, E $\flat$ 2, E $\flat$ 2. The final measure contains a whole note chord E $\flat$ 2, E $\flat$ 3, F $\flat$ 3, F $\flat$ 4, G $\flat$ 3, G $\flat$ 4, A $\flat$ 3, A $\flat$ 4, B $\flat$ 3, B $\flat$ 4, C $\flat$ 3, C $\flat$ 4, D $\flat$ 3, D $\flat$ 4, E $\flat$ 3, E $\flat$ 4.

A $\flat$  Dorian

Four measures of music for A $\flat$  Dorian mode. The key signature has four flats (B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ ). The melody in the treble clef consists of quarter notes: A $\flat$ 2, A $\flat$ 2, B $\flat$ 2, B $\flat$ 2, C $\flat$ 3, C $\flat$ 3, D $\flat$ 3, D $\flat$ 3, E $\flat$ 3, E $\flat$ 3, F $\flat$ 3, F $\flat$ 3, G $\flat$ 3, G $\flat$ 3, A $\flat$ 3, A $\flat$ 3. The bass line in the bass clef consists of quarter notes: A $\flat$ 1, A $\flat$ 1, B $\flat$ 1, B $\flat$ 1, C $\flat$ 2, C $\flat$ 2, D $\flat$ 2, D $\flat$ 2, E $\flat$ 2, E $\flat$ 2, F $\flat$ 2, F $\flat$ 2, G $\flat$ 2, G $\flat$ 2, A $\flat$ 2, A $\flat$ 2. The final measure contains a whole note chord A $\flat$ 2, A $\flat$ 3, B $\flat$ 3, B $\flat$ 4, C $\flat$ 3, C $\flat$ 4, D $\flat$ 3, D $\flat$ 4, E $\flat$ 3, E $\flat$ 4, F $\flat$ 3, F $\flat$ 4, G $\flat$ 3, G $\flat$ 4, A $\flat$ 3, A $\flat$ 4.

C $\sharp$  Dorian

Four measures of music for C $\sharp$  Dorian mode. The key signature has four sharps (F $\sharp$ , C $\sharp$ , G $\sharp$ , and D $\sharp$ ). The melody in the treble clef consists of quarter notes: C $\sharp$ 2, C $\sharp$ 2, D $\sharp$ 2, D $\sharp$ 2, E $\sharp$ 2, E $\sharp$ 2, F $\sharp$ 2, F $\sharp$ 2, G $\sharp$ 2, G $\sharp$ 2, A $\sharp$ 2, A $\sharp$ 2, B $\sharp$ 2, B $\sharp$ 2, C $\sharp$ 3, C $\sharp$ 3. The bass line in the bass clef consists of quarter notes: C $\sharp$ 1, C $\sharp$ 1, D $\sharp$ 1, D $\sharp$ 1, E $\sharp$ 1, E $\sharp$ 1, F $\sharp$ 1, F $\sharp$ 1, G $\sharp$ 1, G $\sharp$ 1, A $\sharp$ 1, A $\sharp$ 1, B $\sharp$ 1, B $\sharp$ 1, C $\sharp$ 2, C $\sharp$ 2. The final measure contains a whole note chord C $\sharp$ 2, C $\sharp$ 3, D $\sharp$ 3, D $\sharp$ 4, E $\sharp$ 3, E $\sharp$ 4, F $\sharp$ 3, F $\sharp$ 4, G $\sharp$ 3, G $\sharp$ 4, A $\sharp$ 3, A $\sharp$ 4, B $\sharp$ 3, B $\sharp$ 4, C $\sharp$ 3, C $\sharp$ 4.



Skill 50: (continued)

F# Dorian

Handwritten musical notation for the F# Dorian mode, measures 1 through 4. The key signature has three sharps (F#, C#, G#). The notation is in a grand staff with treble and bass clefs. The melody in the treble clef consists of quarter notes: F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4. The bass line in the bass clef consists of quarter notes: F#2, G#2, A2, B2, C#3, B2, A2, G#2, F#2. The piece concludes with a double bar line.

B Dorian

Handwritten musical notation for the B Dorian mode, measures 1 through 4. The key signature has three sharps (F#, C#, G#). The notation is in a grand staff with treble and bass clefs. The melody in the treble clef consists of quarter notes: B4, C#5, D5, E5, F#5, E5, D5, C#5, B4. The bass line in the bass clef consists of quarter notes: B2, C#3, D3, E3, F#3, E3, D3, C#3, B2. The piece concludes with a double bar line.

E Dorian

Handwritten musical notation for the E Dorian mode, measures 1 through 4. The key signature has two sharps (F#, C#). The notation is in a grand staff with treble and bass clefs. The melody in the treble clef consists of quarter notes: E4, F#4, G#4, A4, B4, A4, G#4, F#4, E4. The bass line in the bass clef consists of quarter notes: E2, F#2, G#2, A2, B2, A2, G#2, F#2, E2. The piece concludes with a double bar line.

A Dorian

Handwritten musical notation for the A Dorian mode, measures 1 through 4. The key signature has one sharp (F#). The notation is in a grand staff with treble and bass clefs. The melody in the treble clef consists of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4. The bass line in the bass clef consists of quarter notes: A2, B2, C#3, D3, E3, D3, C#3, B2, A2. The piece concludes with a double bar line.

## Fourth II-V-I's

These II-V-I progressions use the "So What" voicing studied in Skill 48. The structure is built on the root of the II chord and on the 3rd of the I chord. Since the voicing doesn't clearly fit or imply a dominant chord, the V chord simply involves chromatic side-slipping up or down to the I chord. In learning these progressions, observe the following:

- 1) Notice the unusual chord symbol for the V chord. That's because the voicing in that location (in either Skill 51 or 52) is not a V chord but is simply a sound which is on its way to the I chord. It is a sound which is not the I chord resolving to the I chord which, in general terms, is what a V-I progression does.
- 2) Because of the nature of the "V" chord, it would normally be de-emphasized by playing it short or with a short rhythmic duration.
- 3) Notice that Skill 51 involves parallel chromatic motion upward.
- 4) In Skill 52, notice that the parallel motion creates a smooth melodic curve which is kind of tune-like.

♩ = 120

# Skill 51: Format 1

D m7   G 7?   C Δ                      G m7   C 7?   F Δ

C m7   F 7?   Bb Δ                      F m7   Bb 7?   Eb Δ

Bb m7   Eb 7?   Ab Δ                      Eb m7   Ab 7?   Db Δ

Ab m7   Db 7?   Gb Δ                      C# m7   F# 7?   B Δ

### Skill 51: (continued)

F# m7   B7?   E Δ   B m7   E7?   A Δ

E m7   A7?   D Δ   A m7   D7?   G Δ

♩ = 120

### Skill 52: Format 2

D m7   G7?   C Δ   G m7   C7?   F Δ

C m7   F7?   Bb Δ   F m7   Bb7?   Eb Δ

# Skill 52: (continued)

B $\flat$  m7 E $\flat$  7 $^?$  A $\flat$   $\Delta$  E $\flat$  m7 A $\flat$  7 $^?$  D $\flat$   $\Delta$

A $\flat$  m7 D $\flat$  7 $^?$  G $\flat$   $\Delta$  C $\sharp$  m7 F $\sharp$  7 $^?$  B  $\Delta$

F $\sharp$  m7 B 7 $^?$  E  $\Delta$  B m7 E 7 $^?$  A  $\Delta$

E m7 A 7 $^?$  D  $\Delta$  A m7 D 7 $^?$  G  $\Delta$

## Tri-Tone II-V-I's

These II-V-I progressions use both the normal II and V chords and the II-V located a tri-tone away. The result is a deception as though the cadence was suddenly modulating to a distant key. This works because a dominant chord resolves equally well either down a perfect 5th or down a half step. For more explanation of the tri-tone substitution principle, see *The Jazz Language* by this author. In learning these progressions, observe the following:

- 1) Notice the starting position of the II chord in either format. For example, in Skill 53, the following traits may be observed:
  - a) The first voicing is built on the 7th of the II chord and is a 7-3-5 voicing.
  - b) The first voicing is built on the key center.
  - c) The first voicing is the IV chord of the key in second inversion.
- 2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in Skill 53, the following is true:
  - a) In going from II to V, the top two voices are common tones and the bottom voice moves down a half step.
  - b) In going from V to bVI, the voicing remains in the same inversion for the smoothest connection.
  - c) In going from bVI to bII, the outside voices are common tones and the middle voice moves down a half step.
  - d) In going from bII to I, the voicing remains in the same inversion for the smoothest connection.
- 3) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

♩ = 96

# Skill 53: Format 1

B m7 E 9 F m9 B $\flat$ 13 A  $\Delta$  A m7 D 9 E $\flat$ m9 A $\flat$ 13 G  $\Delta$

G m7 C 9 C $\sharp$ m9 F $\sharp$ 13 F  $\Delta$  F m7 B $\flat$ 9 B m9 E13 E $\flat$   $\Delta$

E $\flat$  m7 A $\flat$ 9 A m9 D13 D $\flat$   $\Delta$  C $\sharp$  m7 F $\sharp$ 9 G m9 C13 B  $\Delta$

C m7 F 9 F $\sharp$ m9 B13 B $\flat$   $\Delta$  B $\flat$  m7 E $\flat$ 9 E m9 A13 A $\flat$   $\Delta$

### Skill 53: Format 1 (continued)

$A\flat m7$   $D\flat 9$   $D m9$   $G13$   $G\flat \Delta$   $F\sharp m7$   $B 9$   $C m9$   $F13$   $E \Delta$

$E m7$   $A 9$   $B\flat m9$   $E\flat 13$   $D \Delta$   $D m7$   $G 9$   $A\flat m9$   $D\flat 13$   $C \Delta$

$\bullet = 96$

### Skill 54: Format 2

$E m9$   $A13$   $B\flat m7$   $E\flat 9$   $D\Delta 9$   $D m9$   $G13$   $A\flat m7$   $D\flat 9$   $C\Delta 9$

$C m9$   $F13$   $F\sharp m7$   $B 9$   $B\flat\Delta 9$   $B\flat m9$   $E\flat 13$   $E m7$   $A 9$   $A\flat\Delta 9$



### Skill 54: Format 2 (continued)

Ab m9 D $\flat$ 13 D m7 G 9 G $\flat$  $\Delta$ 9 F $\sharp$  m9 B13 C m7 F 9 E $\Delta$ 9

F m9 Bb13 B m7 E 9 EbΔ9 Ebm9Ab13 A m7 D 9 DbΔ9

First system of musical notation for 'The Girl on the Boat'. The key signature is one sharp (F#). The notation includes a treble and bass staff with a brace on the left. Above the treble staff, the following chords are indicated: C#m9, F#13, Gm7, C9, BΔ9, Bm9, E13, Fm7, Bb9, and AΔ9. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with quarter and half notes.

A m9 D13 E♭m7 A♭9 GΔ9 G m9 C13 C♯m7 G♭9 FΔ9

The second system of the exercise is written on a grand staff (treble and bass clefs). The treble staff contains a series of chords: A m9, D13, E♭m7, A♭9, GΔ9, G m9, C13, C♯m7, G♭9, and FΔ9. The bass staff contains a melodic line that moves from A4 to D5, then E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137,

## Polychordal II-V-I's

These II-V-I progressions involve polychordal structures in which the left hand plays a conventional inversion and the right hand plays some kind of triadic structure to create extensions and/or alterations of the harmony. In learning these progressions, observe the following:

1) Notice the starting position of the II chord in either format. For example, in Skill 55, the following traits may be observed:

- a) The first left-hand voicing is built on the 3rd of the II chord and is a 3-7-9 voicing. The right hand is on the triad of the key in 2nd inversion.
- b) The right hand moves chromatically upward in parallel motion.
- c) The top voice of the left hand moves chromatically downward.

2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord.

3) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

Polychordal II-V-I's

♩ = 120

Skill 55: Format 1

D m9 G 7<sup>b9</sup> C Δ13 G m9 C 7<sup>b9</sup> F Δ13

C m9 F 7<sup>b9</sup> Bb Δ13 F m9 Bb 7<sup>b9</sup> Eb Δ13

Bb m9 Eb 7<sup>b9</sup> Ab Δ13 Eb m9 Ab 7<sup>b9</sup> Db Δ13

Ab m9 Db 7<sup>b9</sup> Gb Δ13 C# m9 F# 7<sup>b9</sup> B Δ13

**Skill 55: (continued)**

Chord progression for Skill 55 (continued):

First system: F#m9 B 7<sup>b9</sup><sub>5</sub> E Δ13 | B m9 E 7<sup>b9</sup><sub>5</sub> A Δ13

Second system: E m9 A 7<sup>b9</sup><sub>5</sub> D Δ13 | A m9 D 7<sup>b9</sup><sub>5</sub> G Δ13

♩ = 120

**Skill 56: Format 2**

Chord progression for Skill 56: Format 2:

First system: Dm11 G7<sup>#9</sup><sub>5</sub> C Δ13 | Gm11 C7<sup>#9</sup><sub>5</sub> F Δ13

Second system: Cm11 F7<sup>#9</sup><sub>5</sub> B<sup>b</sup>Δ13 | Fm11 B<sup>b</sup>7<sup>#9</sup><sub>5</sub> E<sup>b</sup>Δ13

# Skill 56: (continued)

Bbm11 Eb7<sup>#9</sup> AbΔ13      Ebm11 Ab7<sup>#9</sup> DbΔ13

Abm11 Db7<sup>#9</sup> GbΔ13      C#m11 F#7<sup>#9</sup> BΔ13

F#m11 B7<sup>#9</sup> EΔ13      Bm11 E7<sup>#9</sup> AΔ13

Em11 A7<sup>#9</sup> DΔ13      Am11 D7<sup>#9</sup> GΔ13

Polychordal II-V-I's

♩ = 120

**Skill 57: Format 3**

D Ø G 7<sup>b9</sup> 5 C m13 G Ø C 7<sup>b9</sup> 5 F m13

C Ø F 7<sup>b9</sup> 5 B<sup>b</sup> m13 F Ø B<sup>b</sup> 7<sup>b9</sup> 5 E<sup>b</sup> m13

A<sup>#</sup> Ø D<sup>#</sup> 7<sup>b9</sup> 5 G<sup>#</sup> m13 D<sup>#</sup> Ø G<sup>#</sup> 7<sup>b9</sup> 5 C<sup>#</sup> m13

G<sup>#</sup> Ø C<sup>#</sup> 7<sup>b9</sup> 5 F<sup>#</sup> m13 C<sup>#</sup> Ø F<sup>#</sup> 7<sup>b9</sup> 5 B m13

### Skill 57: (continued)

Chord progression: F# $\emptyset$  B 7 $\flat$  $\frac{9}{5}$  E m13 B  $\emptyset$  E 7 $\flat$  $\frac{9}{5}$  A m13

Chord progression: E  $\emptyset$  A 7 $\flat$  $\frac{9}{5}$  D m13 A  $\emptyset$  D 7 $\flat$  $\frac{9}{5}$  G m13

$\bullet = 120$

### Skill 58: Format 4

Chord progression: D $\emptyset$  $\frac{9}{\#5}$  G 7 $\frac{9}{\#5}$  C m $\Delta$ 9 G $\emptyset$  $\frac{9}{\#5}$  C 7 $\frac{9}{\#5}$  F m $\Delta$ 9

Chord progression: C $\emptyset$  $\frac{9}{\#5}$  F 7 $\frac{9}{\#5}$  B $\flat$  m $\Delta$ 9 F $\emptyset$  $\frac{9}{\#5}$  B $\flat$  7 $\frac{9}{\#5}$  E $\flat$  m $\Delta$ 9

# Skill 58: (continued)

A $\sharp$ 0 $\sharp$ 9 D $\sharp$ 7 $\sharp$ 5 G $\sharp$ m $\Delta$ 9 D $\sharp$ 0 $\sharp$ 9 G $\sharp$ 7 $\sharp$ 5 C $\sharp$ m $\Delta$ 9

G $\sharp$ 0 $\sharp$ 9 C $\sharp$ 7 $\sharp$ 5 F $\sharp$ m $\Delta$ 9 C $\sharp$ 0 $\sharp$ 9 F $\sharp$ 7 $\sharp$ 5 Bm $\Delta$ 9

F $\sharp$ 0 $\sharp$ 9 B7 $\sharp$ 5 Em $\Delta$ 9 B0 $\sharp$ 9 E7 $\sharp$ 5 Am $\Delta$ 9

E0 $\sharp$ 9 A7 $\sharp$ 5 Dm $\Delta$ 9 A0 $\sharp$ 9 D7 $\sharp$ 5 Gm $\Delta$ 9





# Cycling Altered Dominants

These progressions involve polychordal structures in which the left hand plays a dominant structure and the right hand plays some kind of triadic structure to create extensions and/or alterations of the harmony. In learning these progressions, observe the following:

1) Notice the starting position of the first chord in either format. For example, in Skill 59, the following traits may be observed:

a) The first left-hand voicing is a simple 1-7 shell of the dominant chord. The 2nd chord is a simple 1-3 shell. These two alternate throughout.

b) The first chord in the right hand is the major triad located a major 6th above the root of the dominant chord. It is in 2nd inversion.

c) The right hand moves chromatically downward in parallel motion.

d) The top voice of the left hand moves chromatically downward in parallel motion while the bottom voice plays the roots of the chords around the cycle of fifths.

2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord.

3) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

♩ = 120

Skill 59: 13<sup>b</sup>9 to 7<sup>#</sup>9

First system of musical notation for Skill 59, showing a sequence of altered dominant chords: A 13<sup>b</sup>9, D7<sup>#</sup>9, G 13<sup>b</sup>9, C7<sup>#</sup>9, F 13<sup>b</sup>9, B<sup>b</sup>7<sup>#</sup>9, E<sup>b</sup> 13<sup>b</sup>9, and A<sup>b</sup>7<sup>#</sup>9. The notation is in treble and bass clefs, with a common time signature (C).

Second system of musical notation for Skill 59, showing a sequence of altered dominant chords: C<sup>#</sup> 13<sup>b</sup>9, F<sup>#</sup>7<sup>#</sup>9, B 13<sup>b</sup>9, E7<sup>#</sup>9, and A 13<sup>b</sup>9. The notation is in treble and bass clefs, with a common time signature (C).

Third system of musical notation for Skill 59, showing a sequence of altered dominant chords: A<sup>b</sup> 13<sup>b</sup>9, D<sup>b</sup>7<sup>#</sup>9, F<sup>#</sup> 13<sup>b</sup>9, B7<sup>#</sup>9, E 13<sup>b</sup>9, A7<sup>#</sup>9, D 13<sup>b</sup>9, and G7<sup>#</sup>9. The notation is in treble and bass clefs, with a common time signature (C).

Fourth system of musical notation for Skill 59, showing a sequence of altered dominant chords: C 13<sup>b</sup>9, F7<sup>#</sup>9, B<sup>b</sup> 13<sup>b</sup>9, E<sup>b</sup>7<sup>#</sup>9, and A<sup>b</sup> 13<sup>b</sup>9. The notation is in treble and bass clefs, with a common time signature (C).

♩ = 120

## Skill 60: 7#5#9 to 13

First system of musical notation (measures 1-4):

- Measure 1: A7<sup>#9</sup> (Treble: A4, C#5, E5; Bass: A2, C#3, E3)
- Measure 2: D13 (Treble: D4, F#4, A4; Bass: D2, F#2, A2)
- Measure 3: G7<sup>#9</sup> (Treble: G4, Bb4, D5; Bass: G2, Bb2, D3)
- Measure 4: C13 (Treble: C4, Eb4, G4; Bass: C2, Eb2, G2)

Second system of musical notation (measures 5-8):

- Measure 5: F7<sup>#5</sup> (Treble: F4, Ab4, C5; Bass: F2, Ab2, C3)
- Measure 6: B7<sup>#5</sup> (Treble: B4, D#4, F5; Bass: B2, D#2, F3)
- Measure 7: E13 (Treble: E4, G4, B4; Bass: E2, G2, B2)
- Measure 8: A7<sup>#9</sup> (Treble: A4, C#5, E5; Bass: A2, C#3, E3)

Third system of musical notation (measures 9-12):

- Measure 9: Ab7<sup>#9</sup> (Treble: Ab4, C#5, Eb5; Bass: Ab2, C#3, Eb3)
- Measure 10: Db13 (Treble: Db4, F#4, Ab4; Bass: Db2, F#2, Ab2)
- Measure 11: F7<sup>#5</sup> (Treble: F4, Ab4, C5; Bass: F2, Ab2, C3)
- Measure 12: B13 (Treble: B4, D4, F4; Bass: B2, D2, F2)

Fourth system of musical notation (measures 13-16):

- Measure 13: E7<sup>#5</sup> (Treble: E4, Gb4, Bb4; Bass: E2, Gb2, Bb2)
- Measure 14: A13 (Treble: A4, C4, E4; Bass: A2, C2, E2)
- Measure 15: D7<sup>#5</sup> (Treble: D4, F#4, Ab4; Bass: D2, F#2, Ab2)
- Measure 16: G13 (Treble: G4, Bb4, D5; Bass: G2, Bb2, D3)



## Polychordal Blues Voicings

These blues progressions involve polychordal structures in which the left hand plays a conventional inversion and the right hand plays some kind of triadic structure to fill out a two-hand voicing of the harmony. In learning these progressions, observe the following:

- 1) Notice the starting position of the 1st chord in either format. For example, in Skill 61, the first left-hand voicing is built on the 7th of the I chord and is a 7-3-6 voicing. The right hand starts on the triad of the key in 1st inversion.
- 2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in going from bar 1 to bar 2 of Skill 61, the right hand keeps the top note as a common tone and moves the other two voices upward step-wise in the scale of the key; in the left hand, the bottom two voices move down a half step and the top voice moves down a whole step.
- 3) Notice that the triads used on top are generally the basic triads of the chords. The exceptions are the VI and II chords which use triads that create extensions and/or alterations.
- 4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

Polychordal Blues Voicings

♩ = 132

Skill 61a: Blues in C, Format 1

Chord progression for Skill 61a: Blues in C, Format 1:

- Measure 1: C13
- Measure 2: F9
- Measure 3: C13
- Measure 4: C13
- Measure 5: F9
- Measure 6: B $\flat$ 13

Chord progression for Skill 61a: Blues in C, Format 1:

- Measure 1: C13
- Measure 2: A7 $\sharp$ 9
- Measure 3: Dm9
- Measure 4: G9
- Measure 5: C13
- Measure 6: G9

Skill 61b: Blues in C, Format 2

Chord progression for Skill 61b: Blues in C, Format 2:

- Measure 1: C9
- Measure 2: F13
- Measure 3: C9
- Measure 4: C9
- Measure 5: F13
- Measure 6: B $\flat$ 9

Chord progression for Skill 61b: Blues in C, Format 2:

- Measure 1: C9
- Measure 2: A7 $\sharp$ 5
- Measure 3: Dm9
- Measure 4: G13
- Measure 5: C9
- Measure 6: G13

♩ = 132

### Skill 62a: Blues in F, Format 1

F13	B♭9	F13	F13	B♭9	E♭13

F13	D7#9	Gm9	C9	F13	C9

### Skill 62b: Blues in F, Format 2

F9	B♭13	F9	F9	B♭13	E♭9

F9	D7#9	Gm9	C13	F9	C13



Polychordal Blues Voicings

♩ = 132

**Skill 63a: Blues in Bb, Format 1**

Chord progression for Skill 63a:

Measure	Chord
1	B $\flat$ 13
2	E $\flat$ 9
3	B $\flat$ 13
4	B $\flat$ 13
5	E $\flat$ 9
6	A $\flat$ 13
7	B $\flat$ 13
8	G7 $\sharp$ 9
9	Cm9
10	F9
11	B $\flat$ 13
12	F9

**Skill 63b: Blues in Bb, Format 2**

Chord progression for Skill 63b:

Measure	Chord
1	B $\flat$ 9
2	E $\flat$ 13
3	B $\flat$ 9
4	B $\flat$ 9
5	E $\flat$ 13
6	A $\flat$ 9
7	B $\flat$ 9
8	G7 $\sharp$ 9
9	Cm9
10	F13
11	B $\flat$ 9
12	F13

Polychordal Blues Voicings

♩ = 132

**Skill 64a: Blues in Eb, Format 1**

Chord	Chord	Chord	Chord	Chord	Chord
Eb13	A♭9	Eb13	Eb13	A♭9	D♭13

Chord	Chord	Chord	Chord	Chord	Chord
Eb13	C7#9	Fm9	B♭9	Eb13	B♭9

**Skill 64b: Blues in Eb, Format 2**

Chord	Chord	Chord	Chord	Chord	Chord
Eb9	A♭13	Eb9	Eb9	A♭13	D♭9

Chord	Chord	Chord	Chord	Chord	Chord
Eb9	C7#5	Fm9	B♭13	Eb9	B♭13

Polychordal Blues Voicings

♩ = 132

**Skill 65a: Blues in Ab, Format 1**

**Skill 65b: Blues in Ab, Format 2**

♩ = 132

### Skill 66a: Blues in Db, Format 1

Chord progression for Skill 66a:

- Measure 1:  $\text{Db}13$
- Measure 2:  $\text{Gb}9$
- Measure 3:  $\text{Db}13$
- Measure 4:  $\text{Db}13$
- Measure 5:  $\text{Gb}9$
- Measure 6:  $\text{B}13$
- Measure 7:  $\text{Db}13$
- Measure 8:  $\text{Bb}7\#9$
- Measure 9:  $\text{Ebm}9$
- Measure 10:  $\text{Ab}9$
- Measure 11:  $\text{Db}13$
- Measure 12:  $\text{Ab}9$

### Skill 66b: Blues in Db, Format 2

Chord progression for Skill 66b:

- Measure 1:  $\text{Db}9$
- Measure 2:  $\text{Gb}13$
- Measure 3:  $\text{Db}9$
- Measure 4:  $\text{Db}9$
- Measure 5:  $\text{Gb}13$
- Measure 6:  $\text{B}9$
- Measure 7:  $\text{Db}9$
- Measure 8:  $\text{Bb}7\#9$
- Measure 9:  $\text{Ebm}9$
- Measure 10:  $\text{Ab}13$
- Measure 11:  $\text{Db}9$
- Measure 12:  $\text{Ab}13$

♩ = 132

### Skill 67a: Blues in F#, Format 1

Chords: F#13, B9, F#13, F#13, B9, E13

Chords: F#13, D#7#9, G#m9, C#9, F#13, C#9

### Skill 67b: Blues in F#, Format 2

Chords: F#9, B13, F#9, F#9, B13, E9

Chords: F#9, D#7#5, G#m9, C#13, F#9, C#13

♩ = 132

# Skill 68a: Blues in B, Format 1

B13 E<sup>9</sup> B13 B13 E<sup>9</sup> A13

B13 G<sup>#</sup>7<sup>#</sup>9 C<sup>#</sup>m<sup>9</sup> F<sup>#</sup>9 B13 F<sup>#</sup>9

# Skill 68b: Blues in B, Format 2

B<sup>9</sup> E13 B<sup>9</sup> B<sup>9</sup> E13 A<sup>9</sup>

B<sup>9</sup> G<sup>#</sup>7<sup>#</sup>5 C<sup>#</sup>m<sup>9</sup> F<sup>#</sup>13 B<sup>9</sup> F<sup>#</sup>13

# Polychordal Blues Voicings

♩ = 132

## Skill 69a: Blues in E, Format 1

E13      A<sup>9</sup>      E13      E13      A<sup>9</sup>      D13

E13      C<sup>#</sup>7<sup>#</sup>9      F<sup>#</sup>m<sup>9</sup>      B<sup>9</sup>      E13      B<sup>9</sup>

## Skill 69b: Blues in E, Format 2

E<sup>9</sup>      A13      E<sup>9</sup>      E<sup>9</sup>      A13      D<sup>9</sup>

E<sup>9</sup>      C<sup>#</sup>7<sup>#</sup>5<sup>9</sup>      F<sup>#</sup>m<sup>9</sup>      B13      E<sup>9</sup>      B13

♩ = 132

### Skill 70a: Blues in A, Format 1

Measures 1-6 of Skill 70a, Blues in A, Format 1. The key signature is two sharps (F# and C#). The notation shows polychordal voicings for the following chords: A13, D9, A13, A13, D9, and G13. Each measure contains two staves (treble and bass clef) with specific chord voicings indicated by circles and stems.

Measures 7-12 of Skill 70a, Blues in A, Format 1. The notation shows polychordal voicings for the following chords: A13, F#7#9, Bm9, E9, A13, and E9. The key signature remains two sharps (F# and C#). The notation shows polychordal voicings for the following chords: A13, F#7#9, Bm9, E9, A13, and E9. Each measure contains two staves (treble and bass clef) with specific chord voicings indicated by circles and stems.

### Skill 70b: Blues in A, Format 2

Measures 1-6 of Skill 70b, Blues in A, Format 2. The key signature is two sharps (F# and C#). The notation shows polychordal voicings for the following chords: A9, D13, A9, A9, D13, and G9. Each measure contains two staves (treble and bass clef) with specific chord voicings indicated by circles and stems.

Measures 7-12 of Skill 70b, Blues in A, Format 2. The notation shows polychordal voicings for the following chords: A9, F#7#5, Bm9, E13, A9, and E13. The key signature remains two sharps (F# and C#). The notation shows polychordal voicings for the following chords: A9, F#7#5, Bm9, E13, A9, and E13. Each measure contains two staves (treble and bass clef) with specific chord voicings indicated by circles and stems.



Polychordal Blues Voicings

♩ = 132

**Skill 71a: Blues in D, Format 1**

Chord progression for Skill 71a:

- Measure 1: D13
- Measure 2: G<sup>9</sup>
- Measure 3: D13
- Measure 4: D13
- Measure 5: G<sup>9</sup>
- Measure 6: C13

Chord progression for Skill 71a (continued):

- Measure 1: D13
- Measure 2: B7<sup>#9</sup>
- Measure 3: E<sup>m9</sup>
- Measure 4: A<sup>9</sup>
- Measure 5: D13
- Measure 6: A<sup>9</sup>

**Skill 71b: Blues in D, Format 2**

Chord progression for Skill 71b:

- Measure 1: D<sup>9</sup>
- Measure 2: G13
- Measure 3: D<sup>9</sup>
- Measure 4: D<sup>9</sup>
- Measure 5: G13
- Measure 6: C<sup>9</sup>

Chord progression for Skill 71b (continued):

- Measure 1: D<sup>9</sup>
- Measure 2: B7<sup>#5</sup>
- Measure 3: E<sup>m9</sup>
- Measure 4: A13
- Measure 5: D<sup>9</sup>
- Measure 6: A13

♩ = 132

# Skill 72a: Blues in G, Format 1

Measures 1-6 of Skill 72a: Blues in G, Format 1. The key signature is one sharp (F#). The chords are: G13, C9, G13, G13, C9, F13. The notation shows a grand staff with treble and bass clefs. The chords are represented by stacked circles on the staff lines.

Measures 7-12 of Skill 72a: Blues in G, Format 1. The key signature is one sharp (F#). The chords are: G13, E7#9, Am9, D9, G13, D9. The notation shows a grand staff with treble and bass clefs. The chords are represented by stacked circles on the staff lines.

# Skill 72b: Blues in G, Format 2

Measures 1-6 of Skill 72b: Blues in G, Format 2. The key signature is one sharp (F#). The chords are: G9, C13, G9, G9, C13, F9. The notation shows a grand staff with treble and bass clefs. The chords are represented by stacked circles on the staff lines.

Measures 7-12 of Skill 72b: Blues in G, Format 2. The key signature is one sharp (F#). The chords are: G9, E7#9, Am9, D13, G9, D13. The notation shows a grand staff with treble and bass clefs. The chords are represented by stacked circles on the staff lines.



## Fourth Blues Voicings

These blues progressions involve fourth structures in which the left hand plays a conventional inversion and the right hand plays a structure of two perfect fourths to fill out a two-hand voicing of the harmony. In learning these progressions, observe the following:

- 1) Notice the starting position of the 1st chord in either format. For example, in Skill 73, the first left-hand voicing is built on the 7th of the I chord and is a 7-3-6 voicing. The right hand plays a 2-5-8 voicing. Another way to think of this would be to build perfect fourths down from the key center.
- 2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in going from bar 1 to bar 2 of Skill 73, the right hand keeps all three notes as common tones; in the left hand, the bottom two voices move down a half step and the top voice moves down a whole step. Also, observe that in bar 7, all voices move in parallel motion up a minor 3rd to bar 8.
- 3) Notice that the fourths used on top are generally unaltered chord tones. The exception is the VI chord in bar 8 which uses tones that create extensions and/or alterations.
- 4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

Fourth Blues Voicings

♩ = 132

Skill 73a: Blues in C, Format 1

Chord progression for Skill 73a, Blues in C, Format 1 (Measures 1-6):

- Measure 1: C13
- Measure 2: F9
- Measure 3: C13
- Measure 4: C13
- Measure 5: F9
- Measure 6: B♭13

Chord progression for Skill 73a, Blues in C, Format 1 (Measures 7-12):

- Measure 7: C13
- Measure 8: A7#9
- Measure 9: Dm9
- Measure 10: G9
- Measure 11: C13
- Measure 12: G9

Skill 73b: Blues in C, Format 2

Chord progression for Skill 73b, Blues in C, Format 2 (Measures 1-6):

- Measure 1: C9
- Measure 2: F13
- Measure 3: C9
- Measure 4: C9
- Measure 5: F13
- Measure 6: B♭9

Chord progression for Skill 73b, Blues in C, Format 2 (Measures 7-12):

- Measure 7: C9
- Measure 8: A7#9
- Measure 9: Dm9
- Measure 10: G13
- Measure 11: C9
- Measure 12: G13

# Fourth Blues Voicings

♩ = 132

## Skill 74a: Blues in F, Format 1

Chord progression for Skill 74a:

- Measure 1: F13
- Measure 2: B $\flat$ 9
- Measure 3: F13
- Measure 4: F13
- Measure 5: B $\flat$ 9
- Measure 6: E $\flat$ 13
- Measure 7: F13
- Measure 8: D7 $\sharp$ 9
- Measure 9: Gm9
- Measure 10: C9
- Measure 11: F13
- Measure 12: C9

## Skill 74b: Blues in F, Format 2

Chord progression for Skill 74b:

- Measure 1: F9
- Measure 2: B $\flat$ 13
- Measure 3: F9
- Measure 4: F9
- Measure 5: B $\flat$ 13
- Measure 6: E $\flat$ 9
- Measure 7: F9
- Measure 8: D7 $\sharp$ 9
- Measure 9: Gm9
- Measure 10: C13
- Measure 11: F9
- Measure 12: C13

Fourth Blues Voicings

♩ = 132

**Skill 75a: Blues in Bb, Format 1**

Chord progression for Skill 75a:

- Measure 1: Bb13
- Measure 2: Eb9
- Measure 3: Bb13
- Measure 4: Bb13
- Measure 5: Eb9
- Measure 6: Ab13
- Measure 7: Bb13
- Measure 8: G7#9
- Measure 9: Cm9
- Measure 10: F9
- Measure 11: Bb13
- Measure 12: F9

**Skill 75b: Blues in Bb, Format 2**

Chord progression for Skill 75b:

- Measure 1: Bb9
- Measure 2: Eb13
- Measure 3: Bb9
- Measure 4: Bb9
- Measure 5: Eb13
- Measure 6: Ab9
- Measure 7: Bb9
- Measure 8: G7#9
- Measure 9: Cm9
- Measure 10: F13
- Measure 11: Bb9
- Measure 12: F13

# Fourth Blues Volcings

♩ = 132

## Skill 76a: Blues in Eb, Format 1

Chord progression for Skill 76a: Blues in Eb, Format 1

Measure	Chord
1	E♭13
2	A♭9
3	E♭13
4	E♭13
5	A♭9
6	D♭13

Chord progression for Skill 76a: Blues in Eb, Format 1 (continued)

Measure	Chord
1	E♭13
2	C7#9
3	F m9
4	B♭9
5	E♭13
6	B♭9

## Skill 76b: Blues in Eb, Format 2

Chord progression for Skill 76b: Blues in Eb, Format 2

Measure	Chord
1	E♭9
2	A♭13
3	E♭9
4	E♭9
5	A♭13
6	D♭9

Chord progression for Skill 76b: Blues in Eb, Format 2 (continued)

Measure	Chord
1	E♭9
2	C7#5
3	F m9
4	B♭13
5	E♭9
6	B♭13



Fourth Blues Voicings

♩ = 132

**Skill 77a: Blues in Ab, Format 1**

Chord progression for Skill 77a, Blues in Ab, Format 1 (Measures 1-6):

- Measure 1:  $A\flat 13$
- Measure 2:  $D\flat 9$
- Measure 3:  $A\flat 13$
- Measure 4:  $A\flat 13$
- Measure 5:  $D\flat 9$
- Measure 6:  $G\flat 13$

Chord progression for Skill 77a, Blues in Ab, Format 1 (Measures 7-12):

- Measure 7:  $A\flat 13$
- Measure 8:  $F7\sharp 9$
- Measure 9:  $B\flat m9$
- Measure 10:  $E\flat 9$
- Measure 11:  $A\flat 13$
- Measure 12:  $E\flat 9$

**Skill 77b: Blues in Ab, Format 2**

Chord progression for Skill 77b, Blues in Ab, Format 2 (Measures 1-6):

- Measure 1:  $A\flat 9$
- Measure 2:  $D\flat 13$
- Measure 3:  $A\flat 9$
- Measure 4:  $A\flat 9$
- Measure 5:  $D\flat 13$
- Measure 6:  $G\flat 9$

Chord progression for Skill 77b, Blues in Ab, Format 2 (Measures 7-12):

- Measure 7:  $A\flat 9$
- Measure 8:  $F7\sharp 5$
- Measure 9:  $B\flat m9$
- Measure 10:  $E\flat 13$
- Measure 11:  $A\flat 9$
- Measure 12:  $E\flat 13$

♩ = 132

# Skill 78a: Blues in Db, Format 1

Chord progression for Skill 78a, Blues in Db, Format 1, measures 1-6:

- Measure 1: Db13
- Measure 2: Gb9
- Measure 3: Db13
- Measure 4: Db13
- Measure 5: Gb9
- Measure 6: B13

Chord progression for Skill 78a, Blues in Db, Format 1, measures 7-12:

- Measure 7: Db13
- Measure 8: Bb7#9
- Measure 9: Ebm9
- Measure 10: Ab9
- Measure 11: Db13
- Measure 12: Ab9

# Skill 78b: Blues in Db, Format 2

Chord progression for Skill 78b, Blues in Db, Format 2, measures 1-6:

- Measure 1: Db9
- Measure 2: Gb13
- Measure 3: Db9
- Measure 4: Db9
- Measure 5: Gb13
- Measure 6: B9

Chord progression for Skill 78b, Blues in Db, Format 2, measures 7-12:

- Measure 7: Db9
- Measure 8: Bb7#9
- Measure 9: Ebm9
- Measure 10: Ab13
- Measure 11: Db9
- Measure 12: Ab13

Fourth Blues Voicings

♩ = 132

**Skill 79a: Blues in F#, Format 1**

Chord progression for Skill 79a, Blues in F#, Format 1:

Chords: F#13, B9, F#13, F#13, B9, E13

Chord progression for Skill 79a, Blues in F#, Format 1 (continued):

Chords: F#13, D#7#9, G#m9, C#9, F#13, C#9

**Skill 79b: Blues in F#, Format 2**

Chord progression for Skill 79b, Blues in F#, Format 2:

Chords: F#9, B13, F#9, F#9, B13, E9

Chord progression for Skill 79b, Blues in F#, Format 2 (continued):

Chords: F#9, D#7#9, G#m9, C#13, F#9, C#13

Fourth Blues Voicings

♩ = 132

Skill 80a: Blues in B, Format 1

Chord progression for Skill 80a:

Measure	Chord
1	B13
2	E9
3	B13
4	B13
5	E9
6	A13
7	B13
8	G#7#9
9	C#m9
10	F#9
11	B13
12	F#9

Skill 80b: Blues in B, Format 2

Chord progression for Skill 80b:

Measure	Chord
1	B9
2	E13
3	B9
4	B9
5	E13
6	A9
7	B9
8	G#7#5
9	C#m9
10	F#13
11	B9
12	F#13

♩ = 132

### Skill 81a: Blues in E, Format 1

Measures 1-6 of Skill 81a, Blues in E, Format 1. The key signature is E major (three sharps). The notation shows a grand staff with treble and bass clefs. Above the staff, the chords for each measure are labeled: E13, A<sup>9</sup>, E13, E13, A<sup>9</sup>, and D13. The chords are represented by block letters with superscripted numbers, indicating specific voicings.

Measures 7-12 of Skill 81a, Blues in E, Format 1. The notation continues with the grand staff. The chords for measures 7-12 are labeled: E13, C<sup>#</sup>7<sup>#</sup>9, F<sup>#</sup>m9, B<sup>9</sup>, E13, and B<sup>9</sup>. The notation ends with a double bar line.

### Skill 81b: Blues in E, Format 2

Measures 1-6 of Skill 81b, Blues in E, Format 2. The key signature is E major (three sharps). The notation shows a grand staff with treble and bass clefs. Above the staff, the chords for each measure are labeled: E<sup>9</sup>, A13, E<sup>9</sup>, E<sup>9</sup>, A13, and D<sup>9</sup>. The chords are represented by block letters with superscripted numbers, indicating specific voicings.

Measures 7-12 of Skill 81b, Blues in E, Format 2. The notation continues with the grand staff. The chords for measures 7-12 are labeled: E<sup>9</sup>, C<sup>#</sup>7<sup>#</sup>5, F<sup>#</sup>m9, B13, E<sup>9</sup>, and B13. The notation ends with a double bar line.

Fourthy Blues Voicings

♩ = 132

**Skill 82a: Blues in A, Format 1**

Chord progression for Skill 82a:

Measure	Chord
1	A13
2	D9
3	A13
4	A13
5	D9
6	G13
7	A13
8	F#7#9
9	Bm9
10	E9
11	A13
12	E9

**Skill 82b: Blues in A, Format 2**

Chord progression for Skill 82b:

Measure	Chord
1	A9
2	D13
3	A9
4	A9
5	D13
6	G9
7	A9
8	F#7#5
9	Bm9
10	E13
11	A9
12	E13

♩ = 132

# Skill 83a: Blues in D, Format 1

Chord progression for Skill 83a, Blues in D, Format 1:

Measure	Chord
1	D13
2	G <sup>9</sup>
3	D13
4	D13
5	G <sup>9</sup>
6	C13

Chord progression for Skill 83a, Blues in D, Format 1 (continued):

Measure	Chord
7	D13
8	B7 <sup>#9</sup>
9	E m9
10	A <sup>9</sup>
11	D13
12	A <sup>9</sup>

# Skill 83b: Blues in D, Format 2

Chord progression for Skill 83b, Blues in D, Format 2:

Measure	Chord
1	D <sup>9</sup>
2	G13
3	D <sup>9</sup>
4	D <sup>9</sup>
5	G13
6	C <sup>9</sup>

Chord progression for Skill 83b, Blues in D, Format 2 (continued):

Measure	Chord
7	D <sup>9</sup>
8	B7 <sup>#9</sup>
9	E m9
10	A13
11	D <sup>9</sup>
12	A13

Fourth Blues Voicings

♩ = 132

**Skill 84a: Blues in G, Format 1**

Measures 1-6 of Skill 84a, Blues in G, Format 1. The key signature is one sharp (F#). The notation shows the following chords: G13, C9, G13, G13, C9, F13. The bass line consists of a steady eighth-note pattern: G, B, D, F#, G, B, D, F#.

Measures 7-12 of Skill 84a, Blues in G, Format 1. The notation shows the following chords: G13, E7#9, Am9, D9, G13, D9. The bass line continues with the same eighth-note pattern: G, B, D, F#, G, B, D, F#.

**Skill 84b: Blues in G, Format 2**

Measures 1-6 of Skill 84b, Blues in G, Format 2. The key signature is one sharp (F#). The notation shows the following chords: G9, C13, G9, G9, C13, F9. The bass line consists of a steady eighth-note pattern: G, B, D, F#, G, B, D, F#.

Measures 7-12 of Skill 84b, Blues in G, Format 2. The notation shows the following chords: G9, E7#9, Am9, D13, G9, D13. The bass line continues with the same eighth-note pattern: G, B, D, F#, G, B, D, F#.





# Major 7th Blues Voicings

These blues voicings involve progressions that have already been studied. Good security with major II-V-I's, the I to IV cycle and tri-tone II-V-I's will make these progressions immediately accessible. Specifically, observe the following:

- 1) The first 4 bars of the progression is identical to the I-IV cycle.
- 2) Bars 6, 7 and 8 are a series of major II-V progressions which modulate downward chromatically.
- 3) Bars 9 and 10 are the tri-tone II-V progressions.
- 4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

Major 7th Blues

♩ = 120

**Skill 85: Blues in C**

Chord progression for Skill 85 (Blues in C):

Chords: C Δ, B Ø, E7<sup>b9</sup>, Am7, D<sup>9</sup>, Gm7, C<sup>9</sup>

Chord progression for Skill 85 (Blues in C):

Chords: F Δ, Fm7, B<sup>b9</sup>, Em7, A<sup>9</sup>, E<sup>b</sup>m7, A<sup>b9</sup>

Chord progression for Skill 85 (Blues in C):

Chords: Dm7, G<sup>9</sup>, A<sup>b</sup>m9, D<sup>b</sup>13, C Δ, A7<sup>b9</sup>, Dm7, G7<sup>b9</sup>

♩ = 120

**Skill 86: Blues in F**

Chord progression for Skill 86 (Blues in F):

Chords: F Δ, E Ø, A7<sup>b9</sup>, Dm7, G<sup>9</sup>, Cm7, F<sup>9</sup>

## Skill 86: Blues in F (continued)

Chords for Skill 86: Blues in F (continued):

- Measure 1:  $B\flat\Delta$
- Measure 2:  $B\flat m7$   $E\flat 9$
- Measure 3:  $A m7$   $D 9$
- Measure 4:  $A\flat m7$   $D\flat 9$
- Measure 5:  $G m7$   $C 9$
- Measure 6:  $D\flat m 9$   $G\flat 13$
- Measure 7:  $F\Delta$   $D 7\flat 9$
- Measure 8:  $G m7$   $C 7\flat 9$

♩ = 120

## Skill 87: Blues in Bb

Chords for Skill 87: Blues in Bb:

- Measure 1:  $B\flat\Delta$
- Measure 2:  $A \emptyset$   $D 7\flat 9$
- Measure 3:  $G m7$   $C 9$
- Measure 4:  $F m7$   $B\flat 9$
- Measure 5:  $E\flat\Delta$
- Measure 6:  $E\flat m7$   $A\flat 9$
- Measure 7:  $D m7$   $G 9$
- Measure 8:  $D\flat m7$   $G\flat 9$

## Skill 87: Blues in Bb (continued)

Chord progression for Skill 87: Blues in Bb (continued):

Chords: Cm7, F9, F#m9, B13, BbΔ, G7b9, Cm7, F7b9

♩ = 120

## Skill 88: Blues in Eb

Chord progression for Skill 88: Blues in Eb (first system):

Chords: EbΔ, DØ, G7b9, Cm7, F9, Bbm7, Eb9

Chord progression for Skill 88: Blues in Eb (second system):

Chords: AbΔ, Abm7, Db9, Gm7, C9, F#m7, B9

Chord progression for Skill 88: Blues in Eb (third system):

Chords: Fm7, Bb9, Bm9, E13, EbΔ, C7b9, Fm7, Bb7b9

Major 7th Blues

♩ = 120

**Skill 89: Blues in Ab**

AbΔ GØ C7<sup>b9</sup> Fm7 B<sup>b</sup>9 Ebm7 Ab<sup>9</sup>

DbΔ Dbm7 G<sup>b</sup>9 Cm7 F<sup>9</sup> Bm7 E<sup>9</sup>

Bbm7 Eb<sup>9</sup> Em<sup>9</sup> A13 AbΔ F7<sup>b9</sup> Bbm7 Eb<sup>7b9</sup>

♩ = 120

**Skill 90: Blues in Db**

DbΔ CØ F7<sup>b9</sup> Bbm7 Eb<sup>9</sup> Abm7 Db<sup>9</sup>

## Skill 90: Blues in Db (continued)

Chords for Skill 90: Blues in Db (continued):

- Measure 1:  $G\flat\Delta$
- Measure 2:  $F\sharp m7$
- Measure 3:  $B^9$
- Measure 4:  $Fm7$
- Measure 5:  $B\flat^9$
- Measure 6:  $E m7$
- Measure 7:  $A^9$
- Measure 8:  $E\flat m7$
- Measure 9:  $A\flat^9$
- Measure 10:  $A m9$
- Measure 11:  $D13$
- Measure 12:  $D\flat\Delta$
- Measure 13:  $B\flat 7\flat^9$
- Measure 14:  $E\flat m7$
- Measure 15:  $A\flat 7\flat^9$

$\bullet = 120$

## Skill 91: Blues in Gb

Chords for Skill 91: Blues in Gb:

- Measure 1:  $G\flat\Delta$
- Measure 2:  $F\emptyset$
- Measure 3:  $B\flat 7\flat^9$
- Measure 4:  $E\flat m7$
- Measure 5:  $A\flat^9$
- Measure 6:  $C\sharp m7$   $F\sharp^9$
- Measure 7:  $C\flat\Delta$
- Measure 8:  $B m7$
- Measure 9:  $E^9$
- Measure 10:  $B\flat m7$
- Measure 11:  $E\flat^9$
- Measure 12:  $A m7$
- Measure 13:  $D^9$

## Skill 91: Blues in Gb (continued)

$A\flat m7$   $D\flat 9$   $Dm9$   $G13$   $G\flat \Delta$   $E\flat 7^b9$   $A\flat m7$   $D\flat 7^b9$

♩ = 120

## Skill 92: Blues in B

$B \Delta$   $A\sharp \emptyset$   $D\sharp 7^b9$   $G\sharp m7$   $C\sharp 9$   $F\sharp m7$   $B 9$

$E \Delta$   $E m7$   $A 9$   $D\sharp m7$   $G\sharp 9$   $D m7$   $G 9$

$C\sharp m7$   $F\sharp 9$   $G m9$   $C13$   $B \Delta$   $G\sharp 7^b9$   $C\sharp m7$   $F\sharp 7^b9$



Major 7th Blues

♩ = 120

**Skill 93: Blues in E**

E Δ D# ∅ G#7<sup>b9</sup> C#m7 F#9 Bm7 E9

A Δ Am7 D9 G#m7 C#9 Gm7 C9

F#m7 B9 Cm9 F13 E Δ C#7<sup>b9</sup> F#m7 B7<sup>b9</sup>

♩ = 120

**Skill 94: Blues in A**

A Δ G# ∅ C#7<sup>b9</sup> F#m7 B9 Em7 A9

## Skill 94: Blues in A (continued)

D  $\Delta$       Dm7   G<sup>9</sup>   C $\sharp$ m7   F $\sharp$ <sup>9</sup>   Cm7   F<sup>9</sup>  
 Bm7   E<sup>9</sup>   Fm<sup>9</sup>   B $\flat$ 13   A  $\Delta$    F $\sharp$ <sup>7</sup>b<sup>9</sup>   Bm7   E7b<sup>9</sup>

♩ = 120

## Skill 95: Blues in D

D  $\Delta$       C $\sharp$   $\emptyset$    F $\sharp$ <sup>7</sup>b<sup>9</sup>   Bm7   E<sup>9</sup>   Am7   D<sup>9</sup>  
 G  $\Delta$       Gm7   C<sup>9</sup>   F $\sharp$ m7   B<sup>9</sup>   Fm7   B $\flat$ <sup>9</sup>

## Skill 95: Blues in D (continued)

Em7 A<sup>9</sup> B<sup>b</sup>m<sup>9</sup> E<sup>b</sup>13 D Δ B7<sup>b</sup>9 Em7 A7<sup>b</sup>9

♩ = 120

## Skill 96: Blues in G

G Δ F# Δ B7<sup>b</sup>9 Em7 A<sup>9</sup> Dm7 G<sup>9</sup>

C Δ Cm7 F<sup>9</sup> Bm7 E<sup>9</sup> B<sup>b</sup>m7 E<sup>b</sup>9

Am7 D<sup>9</sup> E<sup>b</sup>m<sup>9</sup> A<sup>b</sup>13 G Δ E7<sup>b</sup>9 Am7 D7<sup>b</sup>9

## Minor Blues Voicings

These blues progressions involve fourthy structures in which the left hand plays a conventional inversion and the right hand plays a structure of two perfect fourths to fill out a two-hand voicing of the harmony. In learning these progressions, observe the following:

- 1) Notice the starting position of the 1st chord in either format. For example, in Skill 97, the first left-hand voicing is built on the 7th of the I chord and is a 7-3-5 voicing. The right hand plays a 2-5-8 voicing. Another way to think of this would be to build perfect fourths down from the key center.
- 2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in going from bar 1 to bar 2 of Skill 97, the right hand keeps all three notes as common tones; in the left hand, the bottom voice moves down a whole step and the top two voices are common tones.
- 3) Notice that the fourths used on top are generally unaltered chord tones. The exceptions are the dominant chords in bars 4, 10 and 12 which use tones that create extensions and/or alterations.
- 4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

Minor Blues Voicings

♩ = 132

**Skill 97a: Blues in C Minor, Format 1**

Chords for Skill 97a:

- Measure 1: Cm9
- Measure 2: Fm6
- Measure 3: Cm9
- Measure 4: C7<sup>#9</sup>
- Measure 5: Fm6
- Measure 6: B<sup>b</sup>13
- Measure 7: E<sup>b</sup>Δ<sup>13</sup>
- Measure 8: A<sup>b</sup>Δ<sup>13</sup>
- Measure 9: D Ø
- Measure 10: G7<sup>#9</sup>
- Measure 11: Cm9
- Measure 12: G7<sup>#9</sup>

**Skill 97b: Blues in C Minor, Format 2**

Chords for Skill 97b:

- Measure 1: Cm<sup>6</sup>
- Measure 2: Fm9
- Measure 3: Cm<sup>6</sup>
- Measure 4: C7<sup>#9</sup>
- Measure 5: Fm9
- Measure 6: B<sup>b</sup>13
- Measure 7: E<sup>b</sup>Δ<sup>13</sup>
- Measure 8: A<sup>b</sup>Δ<sup>13</sup>
- Measure 9: D Ø
- Measure 10: G7<sup>#9</sup>
- Measure 11: Cm<sup>6</sup>
- Measure 12: G7<sup>#9</sup>

♩ = 132

# Skill 98a: Blues in F Minor, Format 1

Chord progression for Skill 98a, first system:

- Measure 1: Fm9
- Measure 2: Bbm6<sup>9</sup>
- Measure 3: Fm9
- Measure 4: F7<sup>#9</sup><sub>5</sub>
- Measure 5: Bbm6<sup>9</sup>
- Measure 6: Eb13

Chord progression for Skill 98a, second system:

- Measure 1: AbΔ13
- Measure 2: DbΔ13
- Measure 3: G Ø
- Measure 4: C7<sup>#9</sup><sub>5</sub>
- Measure 5: Fm9
- Measure 6: C7<sup>#9</sup><sub>5</sub>

# Skill 98b: Blues in F Minor, Format 2

Chord progression for Skill 98b, first system:

- Measure 1: Fm6<sup>9</sup>
- Measure 2: Bbm9
- Measure 3: Fm6<sup>9</sup>
- Measure 4: F7<sup>#9</sup><sub>5</sub>
- Measure 5: Bbm9
- Measure 6: Eb13

Chord progression for Skill 98b, second system:

- Measure 1: AbΔ13
- Measure 2: DbΔ13
- Measure 3: G Ø
- Measure 4: C7<sup>#9</sup><sub>5</sub>
- Measure 5: Fm6<sup>9</sup>
- Measure 6: C7<sup>#9</sup><sub>5</sub>

♩ = 132

### Skill 99a: Blues in Bb Minor, Format 1

Chord progression for Skill 99a:

- Measure 1: Bbm9
- Measure 2: Ebm9
- Measure 3: Bbm9
- Measure 4: Bb7<sup>#9</sup>
- Measure 5: Ebm9
- Measure 6: Ab13

Chord progression for Skill 99a (continued):

- Measure 1: DbΔ13
- Measure 2: GbΔ13
- Measure 3: C Ø
- Measure 4: F7<sup>#9</sup>
- Measure 5: Bbm9
- Measure 6: F7<sup>#9</sup>

### Skill 99b: Blues in Bb Minor, Format 2

Chord progression for Skill 99b:

- Measure 1: Bbm9
- Measure 2: Ebm9
- Measure 3: Bbm9
- Measure 4: Bb7<sup>#9</sup>
- Measure 5: Ebm9
- Measure 6: Ab13

Chord progression for Skill 99b (continued):

- Measure 1: DbΔ13
- Measure 2: GbΔ13
- Measure 3: C Ø
- Measure 4: F7<sup>#9</sup>
- Measure 5: Bbm9
- Measure 6: F7<sup>#9</sup>

Minor Blues Voicings

♩ = 132

Skill 100a: Blues in Eb Minor, Format 1

Ebm9	Abm <sup>9</sup> <sub>6</sub>	Ebm9	Ebm <sup>#9</sup> <sub>7#5</sub>	Abm <sup>9</sup> <sub>6</sub>	Dbm13

GbmΔ <sup>13</sup>	BΔ <sup>13</sup>	F∅	Bbm <sup>#9</sup> <sub>7#5</sub>	Ebm9	Bbm <sup>#9</sup> <sub>7#5</sub>

Skill 100b: Blues in Eb Minor, Format 2

Ebm <sup>9</sup> <sub>6</sub>	Abm9	Ebm <sup>9</sup> <sub>6</sub>	Ebm <sup>#9</sup> <sub>7#5</sub>	Abm9	Dbm13

GbmΔ <sup>13</sup>	BΔ <sup>13</sup>	F∅	Bbm <sup>#9</sup> <sub>7#5</sub>	Ebm <sup>9</sup> <sub>6</sub>	Bbm <sup>#9</sup> <sub>7#5</sub>



Minor Blues Voicings

$\text{♩} = 132$

**Skill 101a: Blues in G# Minor, Format 1**

Chords for Skill 101a:

- Measure 1:  $G\#m9$
- Measure 2:  $C\#m6^9$
- Measure 3:  $G\#m9$
- Measure 4:  $G\#7^9/5$
- Measure 5:  $C\#m6^9$
- Measure 6:  $F\#13$
- Measure 7:  $B \Delta^{13}$
- Measure 8:  $E \Delta^{13}$
- Measure 9:  $A\# \emptyset$
- Measure 10:  $D\#7^9/5$
- Measure 11:  $G\#m9$
- Measure 12:  $D\#7^9/5$

**Skill 101b: Blues in G# Minor, Format 2**

Chords for Skill 101b:

- Measure 1:  $G\#m6^9$
- Measure 2:  $C\#m9$
- Measure 3:  $G\#m6^9$
- Measure 4:  $G\#7^9/5$
- Measure 5:  $C\#m9$
- Measure 6:  $F\#13$
- Measure 7:  $B \Delta^{13}$
- Measure 8:  $E \Delta^{13}$
- Measure 9:  $A\# \emptyset$
- Measure 10:  $D\#7^9/5$
- Measure 11:  $G\#m6^9$
- Measure 12:  $D\#7^9/5$

♩ = 132

# Skill 102a: Blues in C# Minor, Format 1

Chord progression for Skill 102a:

- Measure 1: C#m9
- Measure 2: F#m6
- Measure 3: C#m9
- Measure 4: C#7#9
- Measure 5: F#m6
- Measure 6: B13

Chord progression for Skill 102a (continued):

- Measure 1: EΔ13
- Measure 2: AΔ13
- Measure 3: D#Ø
- Measure 4: G#7#9
- Measure 5: C#m9
- Measure 6: G#7#9

# Skill 102b: Blues in C# Minor, Format 2

Chord progression for Skill 102b:

- Measure 1: C#m6
- Measure 2: F#m9
- Measure 3: C#m6
- Measure 4: C#7#9
- Measure 5: F#m9
- Measure 6: B13

Chord progression for Skill 102b (continued):

- Measure 1: EΔ13
- Measure 2: AΔ13
- Measure 3: D#Ø
- Measure 4: G#7#9
- Measure 5: C#m6
- Measure 6: G#7#9

♩ = 132

### Skill 103a: Blues in F# Minor, Format 1

Chords for Skill 103a:

- Measure 1: F#m9
- Measure 2: Bm<sup>9</sup>
- Measure 3: F#m9
- Measure 4: F#7<sup>#9</sup>
- Measure 5: Bm<sup>9</sup>
- Measure 6: E13

Chords for Skill 103a (continued):

- Measure 7: AΔ<sup>13</sup>
- Measure 8: DΔ<sup>13</sup>
- Measure 9: G#Ø
- Measure 10: C#7<sup>#9</sup>
- Measure 11: F#m9
- Measure 12: C#7<sup>#9</sup>

### Skill 103b: Blues in F# Minor, Format 2

Chords for Skill 103b:

- Measure 1: F#m<sup>6</sup>
- Measure 2: Bm<sup>9</sup>
- Measure 3: F#m<sup>6</sup>
- Measure 4: F#7<sup>#9</sup>
- Measure 5: Bm<sup>9</sup>
- Measure 6: E13

Chords for Skill 103b (continued):

- Measure 7: AΔ<sup>13</sup>
- Measure 8: DΔ<sup>13</sup>
- Measure 9: G#Ø
- Measure 10: C#7<sup>#9</sup>
- Measure 11: F#m<sup>6</sup>
- Measure 12: C#7<sup>#9</sup>

Minor Blues Voicings

♩ = 132

**Skill 104a: Blues in B Minor, Format 1**

Chord progression for Skill 104a:

- Measure 1: Bm9
- Measure 2: Em6<sup>9</sup>
- Measure 3: Bm9
- Measure 4: B7<sup>#9</sup>5
- Measure 5: Em6<sup>9</sup>
- Measure 6: A13

Chord progression for Skill 104a (continued):

- Measure 1: D Δ<sup>13</sup>
- Measure 2: G Δ<sup>13</sup>
- Measure 3: C# ∅
- Measure 4: F#7<sup>#9</sup>5
- Measure 5: Bm9
- Measure 6: F#7<sup>#9</sup>5

**Skill 104b: Blues in B Minor, Format 2**

Chord progression for Skill 104b:

- Measure 1: Bm6<sup>9</sup>
- Measure 2: Em9
- Measure 3: Bm6<sup>9</sup>
- Measure 4: B7<sup>#9</sup>5
- Measure 5: Em9
- Measure 6: A13

Chord progression for Skill 104b (continued):

- Measure 1: D Δ<sup>13</sup>
- Measure 2: G Δ<sup>13</sup>
- Measure 3: C# ∅
- Measure 4: F#7<sup>#9</sup>5
- Measure 5: Bm6<sup>9</sup>
- Measure 6: F#7<sup>#9</sup>5

Minor Blues Voicings

♩ = 132

**Skill 105a: Blues in E Minor, Format 1**

Em9    Am<sup>9</sup><sub>6</sub>    Em9    E7<sup>#9</sup><sub>5</sub>    Am<sup>9</sup><sub>6</sub>    D13

G Δ<sup>13</sup>    C Δ<sup>13</sup>    F# ∅    B7<sup>#9</sup><sub>5</sub>    Em9    B7<sup>#9</sup><sub>5</sub>

**Skill 105b: Blues in E Minor, Format 2**

Em<sup>9</sup><sub>6</sub>    Am9    Em<sup>9</sup><sub>6</sub>    E7<sup>#9</sup><sub>5</sub>    Am9    D13

G Δ<sup>13</sup>    C Δ<sup>13</sup>    F# ∅    B7<sup>#9</sup><sub>5</sub>    Em<sup>9</sup><sub>6</sub>    B7<sup>#9</sup><sub>5</sub>

♩ = 132

### Skill 106a: Blues in A Minor, Format 1

Am9      Dm6<sup>9</sup>      Am9      A7<sup>#9</sup>5      Dm6<sup>9</sup>      G13

CΔ<sup>13</sup>      FΔ<sup>13</sup>      B ∅      E7<sup>#9</sup>5      Am9      E7<sup>#9</sup>5

### Skill 106b: Blues in A Minor, Format 2

Am6<sup>9</sup>      Dm9      Am6<sup>9</sup>      A7<sup>#9</sup>5      Dm9      G13

CΔ<sup>13</sup>      FΔ<sup>13</sup>      B ∅      E7<sup>#9</sup>5      Am6<sup>9</sup>      E7<sup>#9</sup>5

♩ = 132

### Skill 107a: Blues in D Minor, Format 1

Dm9	Gm <sup>9</sup> <sub>6</sub>	Dm9	D7 <sup>#9</sup> <sub>5</sub>	Gm <sup>9</sup> <sub>6</sub>	C13
F Δ <sup>13</sup>	Bb Δ <sup>13</sup>	E ∅	A7 <sup>#9</sup> <sub>5</sub>	Dm9	A7 <sup>#9</sup> <sub>5</sub>

### Skill 107b: Blues in D Minor, Format 2

Dm <sup>9</sup> <sub>6</sub>	Gm9	Dm <sup>9</sup> <sub>6</sub>	D7 <sup>#9</sup> <sub>5</sub>	Gm9	C13
F Δ <sup>13</sup>	Bb Δ <sup>13</sup>	E ∅	A7 <sup>#9</sup> <sub>5</sub>	Dm <sup>9</sup> <sub>6</sub>	A7 <sup>#9</sup> <sub>5</sub>

♩ = 132

### Skill 108a: Blues in G Minor, Format 1

Chord progression for Skill 108a:

- Measure 1: Gm9
- Measure 2: Cm<sup>9</sup>
- Measure 3: Gm9
- Measure 4: G7<sup>#9</sup>
- Measure 5: Cm<sup>9</sup>
- Measure 6: F13

Chord progression for Skill 108a (continued):

- Measure 1: B $\flat$ Δ<sup>13</sup>
- Measure 2: E $\flat$ Δ<sup>13</sup>
- Measure 3: A Ø
- Measure 4: D7<sup>#9</sup>
- Measure 5: Gm9
- Measure 6: D7<sup>#9</sup>

### Skill 108b: Blues in G Minor, Format 2

Chord progression for Skill 108b:

- Measure 1: Gm<sup>9</sup>
- Measure 2: Cm9
- Measure 3: Gm<sup>9</sup>
- Measure 4: G7<sup>#9</sup>
- Measure 5: Cm9
- Measure 6: F13

Chord progression for Skill 108b (continued):

- Measure 1: B $\flat$ Δ<sup>13</sup>
- Measure 2: E $\flat$ Δ<sup>13</sup>
- Measure 3: A Ø
- Measure 4: D7<sup>#9</sup>
- Measure 5: Gm<sup>9</sup>
- Measure 6: D7<sup>#9</sup>





## Dominant 7th Polychords

Dominant 7th chords offer the most variety for combinations of alterations and/or extensions. Polychords are an excellent way to achieve colorful two-hand voicings for the various dominant sounds. In learning these progressions, observe the following:

1) Observe the relationship between the top triad of the polychord and the basic 7th chord. You can create a kind of algebraic formula (i.e. A over B = C). For example, in Skill 109, the top chord is a major triad located a whole step above the basic dominant 7th. So to create that sound in any key, you simply use that "formula". Here is a summary of the relationships:

<u>Skill</u>	<u>Top triad</u>	<u>Location in relation to the dominant</u>
109	major	whole step above
110	major	minor 3rd above
111	major	tri-tone above
112	major	minor 6th above
113	major	major 6th above
114	minor	half step above
115	minor	minor 3rd above
116	minor	tri-tone above

2) Notice that the 5th of the basic dominant 7th is omitted since it is either a dispensable tone or the upper triad adds an altered 5th that is intended to replace it anyway.

3) These voicings involve root positions of both the dominant 7th and the upper triad and they sound very satisfactory this way. However, many variations of each skill are possible. Try using a 3-7-9 or 7-3-6 voicing of the dominant 7th in the left hand and invert the triad in different positions in the right hand. Any note of the triad may also be doubled in octaves.

♩ = 120

# Skill 109: Dominant 13

C13      F13      B $\flat$ 13      E $\flat$ 13      A $\flat$ 13      D $\flat$ 13

F $\sharp$ 13      B13      E13      A13      D13      G13

♩ = 120

# Skill 110: Dominant 7#9

C7 $\sharp$ 9      F7 $\sharp$ 9      B $\flat$ 7 $\sharp$ 9      E $\flat$ 7 $\sharp$ 9      A $\flat$ 7 $\sharp$ 9      D $\flat$ 7 $\sharp$ 9

F $\sharp$ 7 $\sharp$ 9      B7 $\sharp$ 9      E7 $\sharp$ 9      A7 $\sharp$ 9      D7 $\sharp$ 9      G7 $\sharp$ 9

Dominant Polychords

♩ = 120

**Skill 111: Dominant 7<sup>b</sup>5<sup>b</sup>9**

Chord progression for Skill 111:

- C 7<sup>b</sup>5
- F 7<sup>b</sup>5
- B<sup>b</sup> 7<sup>b</sup>5
- E<sup>b</sup> 7<sup>b</sup>5
- A<sup>b</sup> 7<sup>b</sup>5
- D<sup>b</sup> 7<sup>b</sup>5
- F<sup>#</sup> 7<sup>b</sup>5
- B 7<sup>b</sup>5
- E 7<sup>b</sup>5
- A 7<sup>b</sup>5
- D 7<sup>b</sup>5
- G 7<sup>b</sup>5

♩ = 120

**Skill 112: Dominant 7<sup>#</sup>5<sup>#</sup>9**

Chord progression for Skill 112:

- C 7<sup>#</sup>5
- F 7<sup>#</sup>5
- B<sup>b</sup> 7<sup>#</sup>5
- E<sup>b</sup> 7<sup>#</sup>5
- A<sup>b</sup> 7<sup>#</sup>5
- D<sup>b</sup> 7<sup>#</sup>5
- F<sup>#</sup> 7<sup>#</sup>5
- B 7<sup>#</sup>5
- E 7<sup>#</sup>5
- A 7<sup>#</sup>5
- D 7<sup>#</sup>5
- G 7<sup>#</sup>5

# Dominant Polychords

♩ = 120

## Skill 113: Dominant 13b9

C 13<sup>b9</sup>    F 13<sup>b9</sup>    B<sup>b</sup> 13<sup>b9</sup>    E<sup>b</sup> 13<sup>b9</sup>    A<sup>b</sup> 13<sup>b9</sup>    D<sup>b</sup> 13<sup>b9</sup>

F<sup>#</sup> 13<sup>b9</sup>    B 13<sup>b9</sup>    E 13<sup>b9</sup>    A 13<sup>b9</sup>    D 13<sup>b9</sup>    G 13<sup>b9</sup>

♩ = 120

## Skill 114: Dominant 7#5b9

C 7<sup>#5</sup><sup>b9</sup>    F 7<sup>#5</sup><sup>b9</sup>    B<sup>b</sup> 7<sup>#5</sup><sup>b9</sup>    E<sup>b</sup> 7<sup>#5</sup><sup>b9</sup>    A<sup>b</sup> 7<sup>#5</sup><sup>b9</sup>    D<sup>b</sup> 7<sup>#5</sup><sup>b9</sup>

F<sup>#</sup> 7<sup>#5</sup><sup>b9</sup>    B 7<sup>#5</sup><sup>b9</sup>    E 7<sup>#5</sup><sup>b9</sup>    A 7<sup>#5</sup><sup>b9</sup>    D 7<sup>#5</sup><sup>b9</sup>    G 7<sup>#5</sup><sup>b9</sup>


 = 120


### Skill 115: Dominant 7b5#9

Chords: C7<sup>#9</sup>b5, F7<sup>#9</sup>b5, B<sup>b</sup>7<sup>#9</sup>b5, E<sup>b</sup>7<sup>#9</sup>b5, A<sup>b</sup>7<sup>#9</sup>b5, D<sup>b</sup>7<sup>#9</sup>b5



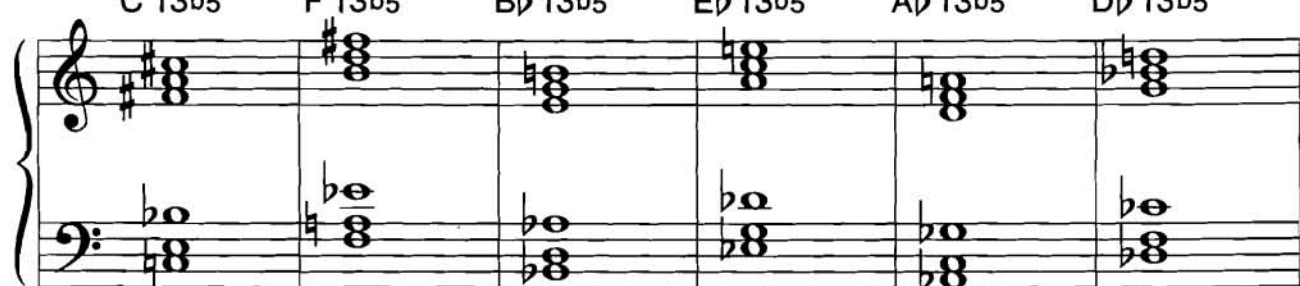
Chords: F<sup>#</sup>7<sup>#9</sup>b5, B7<sup>#9</sup>b5, E7<sup>#9</sup>b5, A7<sup>#9</sup>b5, D7<sup>#9</sup>b5, G7<sup>#9</sup>b5




 = 120

### Skill 116: Dominant 13b5b9

Chords: C 13<sup>b9</sup>b5, F 13<sup>b9</sup>b5, B<sup>b</sup> 13<sup>b9</sup>b5, E<sup>b</sup> 13<sup>b9</sup>b5, A<sup>b</sup> 13<sup>b9</sup>b5, D<sup>b</sup> 13<sup>b9</sup>b5



Chords: F<sup>#</sup> 13<sup>b9</sup>b5, B 13<sup>b9</sup>b5, E 13<sup>b9</sup>b5, A 13<sup>b9</sup>b5, D 13<sup>b9</sup>b5, G 13<sup>b9</sup>b5





## Dominant Polychord Groups

This skill utilizes five of the polychord formulas studied in Skills 109 through 113 and demonstrates one way of using polychords for melodic motion. The harmony doesn't change but the color of the dominant 7th changes as the triads move over the top of it. This approach can be used effectively in ballad playing where the duration of a dominant 7th may be quite long at times. In learning these progressions, observe the following:

- 1) All of the triads are major triads moving in parallel motion. Though these are root position triads, different inversions could be used for some or all of them.
- 2) Notice the motion of the triads: up a half step, up a minor 3rd, up a whole step and up a half step.
- 3) Like the individual polychords, groups may also involve inversions of either hand.
- 4) Try different combinations of polychords and vary the melodic motion.



Dominant Polychord Groups

♩ = 96

Skill 117: Dominant Polychord Groups

C7

Four measures of music for C7. The treble clef contains complex polychord groupings, while the bass clef contains simpler chords. Measure 1: Treble has a complex grouping of notes; Bass has a C major triad with a flat 9 (C4, E4, G4, Bb4). Measure 2: Treble has a complex grouping; Bass has a C major triad with a flat 9 (C4, E4, G4, Bb4). Measure 3: Treble has a complex grouping; Bass has a C major triad with a flat 9 (C4, E4, G4, Bb4). Measure 4: Treble has a complex grouping; Bass has a C major triad with a flat 9 (C4, E4, G4, Bb4).

F7

Four measures of music for F7. The treble clef contains complex polychord groupings, while the bass clef contains simpler chords. Measure 1: Treble has a complex grouping of notes; Bass has an F major triad with a flat 9 (F4, A4, C5, Eb5). Measure 2: Treble has a complex grouping; Bass has an F major triad with a flat 9 (F4, A4, C5, Eb5). Measure 3: Treble has a complex grouping; Bass has an F major triad with a flat 9 (F4, A4, C5, Eb5). Measure 4: Treble has a complex grouping; Bass has an F major triad with a flat 9 (F4, A4, C5, Eb5).

Bb7

Four measures of music for Bb7. The treble clef contains complex polychord groupings, while the bass clef contains simpler chords. Measure 1: Treble has a complex grouping of notes; Bass has a Bb major triad with a flat 9 (Bb4, D5, F5, Ab5). Measure 2: Treble has a complex grouping; Bass has a Bb major triad with a flat 9 (Bb4, D5, F5, Ab5). Measure 3: Treble has a complex grouping; Bass has a Bb major triad with a flat 9 (Bb4, D5, F5, Ab5). Measure 4: Treble has a complex grouping; Bass has a Bb major triad with a flat 9 (Bb4, D5, F5, Ab5).

Eb7

Four measures of music for Eb7. The treble clef contains complex polychord groupings, while the bass clef contains simpler chords. Measure 1: Treble has a complex grouping of notes; Bass has an Eb major triad with a flat 9 (Eb4, G4, Bb4, Db5). Measure 2: Treble has a complex grouping; Bass has an Eb major triad with a flat 9 (Eb4, G4, Bb4, Db5). Measure 3: Treble has a complex grouping; Bass has an Eb major triad with a flat 9 (Eb4, G4, Bb4, Db5). Measure 4: Treble has a complex grouping; Bass has an Eb major triad with a flat 9 (Eb4, G4, Bb4, Db5).

### Skill 117: (Continued)

**A $\flat$ 7**

Four measures of music for the A $\flat$ 7 polychord group. The treble clef contains a sequence of four chords: A $\flat$ 7, G $\flat$ 7, F $\flat$ 7, and E $\flat$ 7. The bass clef contains a sequence of four octaves: A $\flat$ , G $\flat$ , F $\flat$ , and E $\flat$ .

**D $\flat$ 7**

Four measures of music for the D $\flat$ 7 polychord group. The treble clef contains a sequence of four chords: D $\flat$ 7, C $\flat$ 7, B $\flat$ 7, and A $\flat$ 7. The bass clef contains a sequence of four octaves: D $\flat$ , C $\flat$ , B $\flat$ , and A $\flat$ .

**G $\flat$ 7**

Four measures of music for the G $\flat$ 7 polychord group. The treble clef contains a sequence of four chords: G $\flat$ 7, F $\flat$ 7, E $\flat$ 7, and D $\flat$ 7. The bass clef contains a sequence of four octaves: G $\flat$ , F $\flat$ , E $\flat$ , and D $\flat$ .

**B7**

Four measures of music for the B7 polychord group. The treble clef contains a sequence of four chords: B7, A7, G7, and F7. The bass clef contains a sequence of four octaves: B, A, G, and F.

### Skill 117: (Continued)

E7

Four measures of music for the E7 dominant polychord group. The bass line consists of four whole notes: E2, E2, E2, and E2. The treble line contains four measures of complex chords, each with a whole note duration. The chords are: 1) E4, F#4, G#4, A4, B4, C5; 2) E4, F#4, G#4, A4, B4, C5; 3) E4, F#4, G#4, A4, B4, C5; 4) E4, F#4, G#4, A4, B4, C5.

A7

Four measures of music for the A7 dominant polychord group. The bass line consists of four whole notes: A2, A2, A2, and A2. The treble line contains four measures of complex chords, each with a whole note duration. The chords are: 1) A4, B4, C#4, D4, E4, F#4; 2) A4, B4, C#4, D4, E4, F#4; 3) A4, B4, C#4, D4, E4, F#4; 4) A4, B4, C#4, D4, E4, F#4.

D7

Four measures of music for the D7 dominant polychord group. The bass line consists of four whole notes: D2, D2, D2, and D2. The treble line contains four measures of complex chords, each with a whole note duration. The chords are: 1) D4, E4, F#4, G#4, A4, B4; 2) D4, E4, F#4, G#4, A4, B4; 3) D4, E4, F#4, G#4, A4, B4; 4) D4, E4, F#4, G#4, A4, B4.

G7

Four measures of music for the G7 dominant polychord group. The bass line consists of four whole notes: G2, G2, G2, and G2. The treble line contains four measures of complex chords, each with a whole note duration. The chords are: 1) G4, A4, B4, C#4, D4, E4; 2) G4, A4, B4, C#4, D4, E4; 3) G4, A4, B4, C#4, D4, E4; 4) G4, A4, B4, C#4, D4, E4.

## Diminished Substitutions

This skill utilizes voicings that are derived from the half-whole diminished scale that relates to a dominant 7th chord. Since the same scale relates to four different dominant 7th chords, it makes this device possible. For more explanation of diminished scales, see *The Jazz Language* by this author. In learning these skills, consider the following:

- 1) These skills use 13 b9 voicings that are characteristic of the diminished scale. This voicing appears immediately before the resolution to the major I chord. The other voicings in the measure are actually transpositions to the other three dominant 7th chords. However, they can still be analyzed in relation to the main dominant 7th and sound good used with it.
- 2) The voicings are moved in parallel motion (up or down in minor 3rds) through the scale. Notice that, at any point, only notes of the related diminished scale are used.
- 3) Practice the sequence of quarter note voicings up and down over a span of two or three octaves to become fluent with any particular transposition. Think of the series of voicings as kind of like stair steps that a person could go up or down and get off on any landing he or she chooses. Accordingly, you can move any number of two or more voicings up or down the series and resolve at any time. At a fast tempo, you might only use two voicings of the series; in a ballad, you might use five or six.
- 4) Try working out resolutions of the other three voicings (besides the 13 b9) and develop your own variations.

$\text{♩} = 96$

# Skill 118: Format 1, 1st Transposition

C7

F  $\Delta$

C7

F  $\Delta$

E $\flat$ 7

A $\flat$   $\Delta$

E $\flat$ 7

A $\flat$   $\Delta$

F $\sharp$ 7

B  $\Delta$

F $\sharp$ 7

B  $\Delta$

A7

D  $\Delta$

A7

D  $\Delta$

Diminished Substitutions

♩ = 96

Skill 119: Format 1, 2nd Transposition

**D $\flat$ 7      G $\flat$   $\Delta$       D $\flat$ 7      G $\flat$   $\Delta$**

**E7      A  $\Delta$       E7      A  $\Delta$**

**G7      C  $\Delta$       G7      C  $\Delta$**

**B $\flat$ 7      E $\flat$   $\Delta$       B $\flat$ 7      E $\flat$   $\Delta$**

♩ = 96

# Skill 120: Format 1, 3rd Transposition

D7

G Δ

D7

G Δ

The first system of musical notation consists of two measures. The first measure is labeled D7 and the second measure is labeled G Δ. Each measure contains a piano accompaniment with a treble and bass staff. The D7 measure features a complex chord structure in the treble staff with many sharps and flats, and a bass line with eighth notes. The G Δ measure features a simpler chord structure in the treble staff and a whole note in the bass staff.

F7

B $\flat$  Δ

F7

B $\flat$  Δ

The second system of musical notation consists of two measures. The first measure is labeled F7 and the second measure is labeled B $\flat$  Δ. Each measure contains a piano accompaniment with a treble and bass staff. The F7 measure features a complex chord structure in the treble staff and a bass line with eighth notes. The B $\flat$  Δ measure features a simpler chord structure in the treble staff and a whole note in the bass staff.

A $\flat$ 7

D $\flat$  Δ

A $\flat$ 7

D $\flat$  Δ

The third system of musical notation consists of two measures. The first measure is labeled A $\flat$ 7 and the second measure is labeled D $\flat$  Δ. Each measure contains a piano accompaniment with a treble and bass staff. The A $\flat$ 7 measure features a complex chord structure in the treble staff and a bass line with eighth notes. The D $\flat$  Δ measure features a simpler chord structure in the treble staff and a whole note in the bass staff.

B7

E Δ

B7

E Δ

The fourth system of musical notation consists of two measures. The first measure is labeled B7 and the second measure is labeled E Δ. Each measure contains a piano accompaniment with a treble and bass staff. The B7 measure features a complex chord structure in the treble staff and a bass line with eighth notes. The E Δ measure features a simpler chord structure in the treble staff and a whole note in the bass staff.

♩ = 96

# Skill 121: Format 2, 1st Transposition

C7 F Δ C7 F Δ

E♭7 A♭ Δ E♭7 A♭ Δ

F♯7 B Δ F♯7 B Δ

A7 D Δ A7 D Δ



♩ = 96

# Skill 122: Format 2, 2nd Transposition

**D $\flat$ 7      G $\flat$   $\Delta$       D $\flat$ 7      G $\flat$   $\Delta$**

**E7      A  $\Delta$       E7      A  $\Delta$**

**G7      C  $\Delta$       G7      C  $\Delta$**

**B $\flat$ 7      E $\flat$   $\Delta$       B $\flat$ 7      E $\flat$   $\Delta$**

# Diminished Substitutions

♩ = 96

## Skill 123: Format 2, 3rd Transposition

D7                      G Δ                      D7                      G Δ

F7                      B♭ Δ                      F7                      B♭ Δ

A♭7                      D♭ Δ                      A♭7                      D♭ Δ

B7                      E Δ                      B7                      E Δ

# **Jazz Keyboard Fundamentals - Semester Outline**

## **Skill Testing Schedule -**

<b><u>Week</u></b>	<b><u>Skills due</u></b>
3	1, 2 & 3
4	4, 5 & 6
5	9, 10 & 11
6	12, 13 & 14
7	15, 19 & 20
8	21, 22 & 32
9	33 & 34
10	35 & 36
11	37
12	38
13	40
14	42
15	43

## **Grading Scale -**

Skills will be graded pass or fail and the number of skills passed will determine the semester grade as shown below. Testing will be done on the first class period of the weeks indicated. If not passed at that time, those skills may be attempted again at a later date but all skills must be passed in the order in which they are listed.

<b><u>Grade</u></b>	<b><u>Skills passed</u></b>
A	1-6, 9-15, 19-22, 32-38, 40, 42, 43, JKPE*
B	1-6, 9-15, 19-22, 32-38, 40, 42
C	1-6, 9-15, 19-22, 32
D	1-6, 9-15

\* Jazz Keyboard Proficiency Exam - Sight-reading a chord progression using the idiomatic chord voicings studied in this course.

# Advanced Jazz Piano Class - Semester Outline

## Skill Testing Schedule -

<u>Week</u>	<u>Skills due</u>
3	44 & 45
4	46
5	47
6	48 & 49
7	53 & 54
8	55 & 58
9	59 & 60
10	61-64 & 70-72 *
11	73-76 & 82-84 *
12	85-88 & 94-96 *
13	97-100 & 106-108 *
14	117
15	118-120

\* One of these seven keys will be selected at random.

## Grading Scale -

Skills will be graded pass or fail and the number of skills passed will determine the semester grade as shown below. Testing will be done on the first class period of the weeks indicated. If not passed at that time, those skills may be attempted again at a later date but all skills must be passed in the order in which they are listed.

<u>Grade</u>	<u>Skills passed</u>
A	44-49, 53-55, 58-64, 70-76, 82-88, 94-100, 106-108, 117, 118-120
B	44-49, 53-55, 58-64, 70-76, 82-88, 94-96
C	44-49, 53-55, 58-64, 70-76, 82-84
D	44-49, 53-55, 58-64, 70-72





**D**an Haerle is known throughout the world as one of the leaders in the field of jazz education. He has authored numerous books including *The Jazz Language*, *The Jazz Sound*, and *Scales For Jazz Improvisation*, all of which are considered valuable texts and references for the student and professional alike. As a performer, Haerle has recorded numerous albums in the Jamey Aebersold play-a-long series, has toured the U.S. and Europe with Clark Terry, and has performed with the likes of Mel Torme, Al Jarreau, Pat Matheny, Dave Liebman, and Freddie Hubbard. He is also in great demand as a clinician, and has taught at the National Stage Band Camps, the Stan Kenton Jazz Camps, and at Jamey Aebersold Combo/Improvisation Camps in the U.S., Europe, and Australia.

He is currently Regents Professor of Music at the University of North Texas, where he teaches Jazz Theory, Jazz Improv, and Jazz Piano. He also directs The Zebras (Jazz Keyboard Ensemble) and the Jazz MIDI Performance Lab, and supervises Jazz Chamber Music (small groups) at North Texas.

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